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THE SPEAKING VOICE.

THE SPEAKING VOICE:

ITS DEVELOPMENT AND
PRESERVATION.

BY

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PREFACE.



DURING the last few years many persons anxious to improve the speaking voice, but having no time for much study, and also numbers of my pupils who use the voice publicly, have asked me to write a handy little book, containing exercises for breath, voice, and speech management, with only sufficient theory and explanation to enable them to practise rightly.

Long experience with every class of professional voice-user has proved to me that nearly all the vocal faults of speakers which result in failure of voice and in throat troubles commence in wrong methods of breathing as applied to voice use, while control of the breath is the foundation of all good voice production, and a great aid in its development. I have, therefore, in the following pages, given much attention to exercises which will strengthen those muscles which have any part in the acts of respiration, thereby increasing the mobility and elasticity of the thorax, enlarging the vital capacity, and improving the power of the voice.

Students will kindly remember that written rules, however carefully devised, are not intended to supersede individual teaching, and also that the training of the speaking voice requires time, care, and constant practice.

I hope that the following Breathing, Voice, and Speech Exercises will be of assistance to many, and that they may form the basis for more extended study in the future.

K. BEHNKE.

EARL'S COURT SQUARE,
LONDON.

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Speaking Voice.

ERRATA.



- PAGE 58.—“Eleventh Exercise” to be “Tenth Exercise (*a*),”
“Eleventh Exercise (*a*)” to be “Tenth Exercise (*b*).”
- PAGE 59.—“Twelfth Exercise” to be “Eleventh Exercise,”
and so on.

THE SPEAKING VOICE :

ITS DEVELOPMENT AND PRESERVATION.

VOICE USERS, THEIR POSITION AND NEEDS.

A LARGE number of persons of both sexes depend upon the use of the speaking voice for a livelihood—viz., the clergy of all denominations, barristers, platform speakers, actors, reciters, teachers—yet, as a rule, none of them have received any systematic training in the use of the voice. It has been well said that every day young men are launched from academic into public life, crammed, it may be, with useful information, and brimming with original ideas, but handicapped by never having their “mouths made.” They have never been trained to use the voice skilfully, and when the pressure comes the vocal organs break down under the strain.

Some few professional voice users are endowed by nature with beautiful voices, and speak with clear, distinct articulation; but they are in the minority. Unfortunately many English people of all grades speak our grand and noble language in a sadly blurred, slipshod, and inaccurate manner. Not only are the words badly articulated and enunciated, but actual mispronunciations and bad grammar are carelessly allowed to pass, even by those who may justly class themselves as educated persons. English never is taught. The majority of people pick up what they can in a haphazard way, and their knowledge and practical application of it are good and pure, or painfully the reverse, according to their surroundings of accurate pronunciation and grammatical expression. If these are wrong the difficulty of getting rid of them in after life is great, especially in the pronunciation of vowels and the numerous vowel shades which have no written sign in our alphabet. Want of culture in these particulars is, however, not of vital importance, because neither its absence nor its presence entails injury on the speaker. But faulty methods of voice production and

management are productive of very serious consequences.

There are two sections of professional voice users in whom the effects of want of training for the physical side of their work are increasingly apparent—namely, the clergy and school teachers. In many of these cases vocal power becomes greatly diminished and its quality injured by wrong voice use, even when the speaker is not incapacitated from all work by entire break-down. Not only is the voice affected or even irretrievably ruined, but the sufferings are often so acute as to undermine the health. No one who has not experienced it can realise the depressing effect, both mental and physical, produced by the fatigue and constant pain in the throat resulting from wrong vocal methods. In a few cases general delicacy of constitution has been the principal factor in the failure; in others local weakness of throat or lungs may have been a cause, aggravated probably in the case of teachers in Board schools by the inevitable conditions of their work; *i.e.*, the dust of chalk, imperfect ventilation, bad air from children's dirty bodies and clothes, the

necessity for incessant loud talking to dominate the noise of other classes being carried on in the same room, and the noise of street traffic. The noise from other classes being taught in the same room is an unfair and preventible cause of suffering to the teacher and of distraction to the children, which should be obviated as soon as possible. The noise of traffic, when schools are situated in busy thoroughfares, must be endured until the happy day when rubber-tyred motor-cars replace the clattering of horses' hoofs and the rattle of iron-bound wheels. But after making ample allowance for physical and other contributory causes, we are still face to face with the fact that voice failure, accompanied by throat ailments more or less serious, occurs with startling frequency amongst professional voice users of all classes and of all grades, from the highest church dignitary to the humblest reader; from the most brilliant orator or actor to the modest pupil-teacher or understudy.

The cause is not far to seek. It lies in the almost entire absence of that scientific voice-training and discipline which is necessary to fit

the vocal organ for its arduous work. The throat specialists who find their consulting-rooms and hospitals thronged by these patients would unhesitatingly and emphatically declare that faulty vocalisation and the use of the vocal organ while in an unhealthy condition are the primary causes of the troubles. It is made obligatory on the clergy and on teachers to study and to pass examinations in a multiplicity of subjects. They are sent forth fully equipped for the intellectual side of their work; but the physical preparedness, without which their stores of knowledge become practically useless to them, is almost entirely neglected. It appears not to be recognised that voice use in public speaking and in the semi-public work of teaching is as different from ordinary conversation as rowing is from mere paddling, or as racing is from walking, special training being as necessary to the one as to the other. This absence of training is in every way bad—bad in economy, bad in art, bad in practical outcome. Bad in economy; for much time, money, and mental labour are spent in the acquirement of knowledge which ceases to be productive to its

possessor when the voice fails. Bad in art; for the untrained voice is often unpleasant and repellent to the ear by reason of its shrill, rasping, raucous, or its dull and muffled sounds; or it wearies the attention by the soporific effect of the monotonous ever-recurring note. Bad in practical outcome; for it obtains none but detrimental results.

There is another side of the matter which is also important. The mind of the listener is reached through the ear; therefore whatever will help the speaker to this end should sedulously be acquired. A melodious voice has great attractiveness and charm. It will arrest and hold the listener's attention as little else can do. The quality of the voice and the tones employed in communicating general knowledge, important discoveries, great theories, religious truths to auditors should be carefully studied and cultivated. Where nature has not been generous in respect of beautiful tone, much may be done by judicious training. La Rochefoucauld truly said, "There is more eloquence in the *tones of the voice* than in the choice of words." Accepting this dictum as

correct, we must conclude that the sooner the prevailing fashion of monotone in public delivery is abandoned, and care and time given to cultivate beauty and variety in the powers of the speaking voice, the greater will be the influence of the spoken word upon the hearer. The use of variety of inflection will not only charm the listener and hold his attention, but will re-act beneficially on the speaker, giving his voice and throat the rest which change of muscular movement always brings. Much of the suffering endured by many speakers and teachers is due to the constant use of the vocal muscles at one and the same point of stretch and amount of tension. This suffering is greatly increased if the speaker habitually uses the wrong register of voice.

The situation, therefore, is this—our clergy, teachers, and other public speakers, many of whom depend entirely on their voices for their livelihood, break down with injured or ruined voice and enfeebled health more frequently through simple ignorance of the true methods of voice production and adequate training in their use than from all other causes combined. This ought not to be;

for let it be noted it is not so much over-use as unskilled use of the vocal muscles which is responsible for the affections above mentioned. It is painful in the extreme to see numbers of valuable workers broken down in health as well as in voice for want of proper knowledge and practice of the right method of using the vocal organ, especially as this lamentable condition is entirely preventible.

In view of these facts, and owing to the spread of more accurate knowledge of vocal physiology and the conditions of voice production, a feeling is growing in our great educational bodies, encouraged by the Education Department of the Government, that there is imperative need for measures to be taken which shall ensure to our speakers and teachers immunity from those throat disorders which the most eminent of the medical faculty declare to be the result of want of scientific training, the absence of which training is the cause of the adoption of wrong vocal methods.

By "vocal methods" is meant that fundamental training which underlies the acts of articulation, pronunciation, intonation, emphasis, and modula-

tion. It should precede the teaching of elocution proper, with which it should not be confounded. It consists of instruction in the best method of supplying the lungs with the motor-power of voice—air, ordinarily called “breath-taking,” by which means the vocal cords, the tone-producing element, are set into vibration. It also teaches economy of expiration of air, so as to produce efficient and even voice without waste of breath. It teaches the cultivation of the voice on true acoustic and physiological principles, enabling the speaker to make his voice clearly heard without that forcing which results in local fatigue and ultimate injury; it causes the tone to become more attractive, pleasant, smooth, and of commanding resonance and carrying power. This is not mere theory. Hundreds of voices have been improved, developed, and strengthened by these means; and many a voice user has been saved from loss of livelihood by being taught how to avoid the faulty vocal habits which not only caused unnatural strain and unnecessary expenditure of force, but which rendered the voice harsh, unsympathetic, and inadequate.

Systematic training for continuous voice use in speaking is absolutely needed, not only to prevent abuse of function, but to bring out the qualities which, in most people, lie dormant for want of knowing how to use them. There is no lack of fine speaking voices among English people, especially in men. The author has found, from long experience in voice-training, that, in the large majority of cases, the natural voice is excellent. It is deprived of volume, sonority, carrying power, and many of its more delicate qualities, not only by errors of production and management, but also by entirely wrong methods of word and speech formation, by which the voice is hampered and frequently distorted, so that its real quality rarely makes itself apparent. These habits are prevalent, with certain marked distinctions, amongst different classes of society. The detestable vowel pronunciation of lower-class London and other large towns, viz., the *ūow* for *o* and *ow*, the *äee* for *i*, &c., are caused by wrong positions of the mouth and tongue. The lazy and vulgar dropping of the final "g," not only amongst the uncultured, but even, alas! in higher social ranks; the intro-

duction of "r" between two vowels where none should be placed; the faulty vowel sounds of Americans, which differ from anything English, and their peculiar nasal accent, are also due to wrong positions of the tongue, lips, and back of the mouth. They can all be conquered by careful teaching and persevering practice. These and other bad speech habits would probably not prevail if all that appertains to voice-training were understood and practised.

The best time for the acquirement of this knowledge is undoubtedly before commencing the duties of a professional career, in the performance of which there is seldom leisure for the necessary practice. It should not be confused with the work of the elocution teacher, which begins where voice-training leaves off. It is the scientific foundation on which he builds the superstructure of art. To commence with oratorical delivery, or even with articulation, before the all-important preliminary vocal training, is to commence work at the wrong end. It is like trying to build a beautiful house without any foundations or solid substratum. As a rule, if there are no physical or inherent defects,

and no acquired bad vocal habits to break through, the voice improves very rapidly. In speakers these bad vocal habits are often induced by wrongful efforts to overcome a felt want of power in any particular direction.

Voice-training should be as much a part of college curriculum for intending speakers as any other subject, and opportunity ought to be given for regular daily practice. The time is rapidly approaching when this necessity will be universally recognised. Theoretical lecturing and teaching alone will be of little use. Pupils must do the work themselves, and to this end must have experienced teachers and daily practice, in order to make their own that method of voice production and management which will enable them to carry on their future important professional work creditably and with comfort, and for which the ordinary speaking habits are altogether useless. It is not sufficient to devote half-an-hour once or twice a week to vocal exercises, nor yet to put them aside when duly learnt. The acquirement and control over the various sets of muscles involved in speaking needs as much careful,

constant education and practice as is required in the training of other muscles by a gymnast, or of those of the hand and arm by a pianist or a violinist. Just as these performers keep the muscles in efficient condition by constant exercises, apart from their public and artistic work, so the professional voice user needs to keep his vocal muscles in order by diligent and regular practice, for they follow the same rule as other muscles in this respect. Neglect them, and they lose power and control; exert them judiciously and carefully on a true physiological basis, and the most gratifying results are obtained, the powers of the voice growing by their correct employment. The speaker or teacher who will go through half-an-hour's systematic practice daily as regularly as he will take his meals, will not incessantly suffer from fatigue of voice and throat. He will learn to make his voice not only his servant, but the best interpreter of his noblest thoughts.

When every argument has been advanced, every persuasion put forward, it is, after all, for no new idea or scheme in the training of youth. Two centuries before the Christian era, between 2,500

and 3,000 years ago, that wise nation, the ancient Greeks, recognised the necessity for that education of voice to the absolute need for which this advanced 19th century has only just opened its eyes. Breathing gymnastics were also used by the Chinese nearly four thousand years ago, but more for hygienic purposes than for voice cultivation; and this was also the practice amongst both Greeks and Romans. Mercurialis and Oribasius state that breathing exercises were employed to strengthen the muscles and expand the chest. The old Athenians considered voice training to be a part of the proper education of all respectable youths, and essential to health. Five hundred years before the birth of Christ it was carefully taught in schools. Three different classes of teachers were employed for the purpose, the training extending over three years. During the first year one class of teachers gave exercises to strengthen the voice and extend its compass; during the second year another class of teachers were employed to improve the quality; and during the third year the final branch of teaching, resembling what we now call elocution, was undertaken by other teachers. No pupil was

allowed to take up this final branch of study until the two former were satisfactorily acquired. No better plan could be devised for intending speakers of the present day. The three years' college course would allow ample time for this systematic training, and it is just what is needed. A mere smattering of ideas, a few random hints picked up here and there, will do little if any good. We have long been accustomed to grumbling complaints of the indistinctness and unattractiveness of delivery heard in churches, on the platform, and often on the stage. Congregations and audiences have been long-suffering and patient, enduring as best they might disagreeable voice, lifeless and wearisome monotony, and inaudible words and sentences. Let us hope that a return to the practice of the ancient Greeks may alter these things, and that it will no longer be impossible to hear the speaker unless one is fortunate enough to be on one of the first two or three rows of benches from the pulpit, platform, or stage.

As showing the growth of the voice by training referred to on p. 13, the following extract from the Government Blue Book, Education Department,

just issued, will be of interest. Report on the North Wales Training College: "The Principal took some lessons in voice-production with the primary view of teaching the students, but with the further result that his own voice was so much improved, that on his return he made himself heard (for the first time) in all parts of the large and difficult church of Llandudno."

ON BREATHING.



BREATH being the motor power of voice, all vocal instruction should commence by training the muscles of inspiration and of expiration, the one being as important as the other to the voice user. A German physiologist, who has given much attention to the subject of gymnastics for the cure of certain diseases, goes even further in his opinion of the value of such education. He expresses his conviction that every gymnastic lesson should begin with the teacher of breathing. The beneficial results of such rational training on the general health and physique of the youth of the nation can hardly be over estimated. But in order to obtain the full advantage of "breathing and lung gymnastics," thoroughly trained and fully qualified teachers should be appointed. First-class

results are often expected from teachers who have themselves only been able to obtain a superficial knowledge of the work demanded of them ; and who, having been trained in quite other subjects, “cram up” a few exercises themselves, and do their best to impart to their pupils a smattering of the little knowledge they have acquired. No one would dream of engaging a fencing or drilling master whose sole acquaintance with his duties was derived from half a dozen or perhaps a dozen lessons ; yet the instruction he could give would not affect any vital organ as does instruction in breathing, for which not only theoretical knowledge is necessary, but also that intimate acquaintance which only long and varied experience can give. To many persons the idea of “learning how to breathe” will seem absurd. They will probably argue that they have breathed ever since they were born, and have needed no instruction any more than they have done for the act of seeing. But it is a fact that we do not perform either of these acts to the best advantage at all times without special cultivation of our powers, any more than we do many other things.

To the trained eye of the geologist, the rocks and stones are an open volume of valuable and interesting information. To the eye of the artist the landscape has infinitely more beauty and meaning than to others. The skilled physiologist or anatomist sees at a glance what the uneducated observer cannot recognise even when shown; and although we may get along for the ordinary purposes of life without special instruction in breathing, yet nature makes it possible for us to do better, and to use our lung power to the greatest possible advantage by cultivating it. There is, too, an intimate relationship existing between the correct method of breathing, and the physical development of the chest, which should be remembered and exercised during the growing period of youth and early manhood, in order to increase chest expansion in every direction. The breathing muscles are as easy to train as any others, but strange to say, they are almost entirely neglected. Few, if any, gymnastic trainers, appear to devote attention to the matter; yet enormous benefit to the athlete will follow the acquirement of power over his breath or "wind." Nor do the advantages

of training the breathing muscles end here. By this means the lungs are better oxygenated or "aired," consequently the general health is improved and digestion strengthened. A larger quantity of life-giving oxygen being carried into the blood, carbonic acid gas is got rid of out of the system, all the organs of the body benefiting thereby; lassitude being replaced by a feeling of vigour and general well being.

Many diseases of the lungs may be prevented by regular practice of right breathing exercises. "It is not out of place here to mention that respiratory exercises, and subsequent lessons in reading, reciting, and singing are oftentimes of the greatest use in strengthening a weak chest; and indeed it is not too much to say, in arresting consumption. . . . By means of properly directed respiratory gymnastics, in well-ventilated rooms, much may be done towards the cure of lung complaints, especially in the early stages; and those in whom there is a consumptive or asthmatic diathesis would benefit greatly by such practice. Especially should the heads of families (and of colleges) see that the children are trained

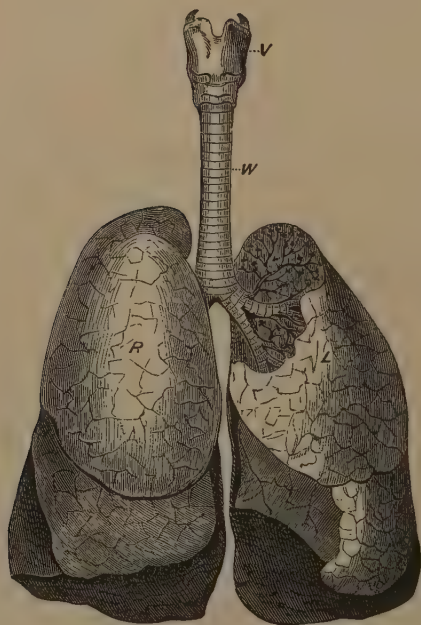
from an early age to the use of these lung gymnastics." Not only is "control of the motor element (breath) at the foundation of all good voice production, but if respiration be properly practised and controlled, difficulty in producing tone is very rare. Many voice defects complained of are ascribed to trouble or disease in the larynx, which on inspection will be found perfectly healthy. The so-called straining of the vocal cords only exists in an ignorant imagination, which fixes the seat of the disease where the trouble is most frequently felt, and not at its source of origin."* The very general habit of mouth breathing instead of nose breathing has been repeatedly condemned by the best informed writers on vocal physiology. As a rule, only those breathe through the open mouth, when not using the voice, who have some obstruction in the nasal passages. It is, however, during speaking or singing, that nose breathing becomes the most important. Larger demands are then made upon the lungs, and larger quantities of air are inhaled

* "Voice, Song, and Speech," by Browne and Behnke, 17th edition, p. 90, &c. (Sampson Low, Marston & Co.).

to meet those demands. It is eminently necessary that these larger quantities of air should be warmed, filtered, and moistened before reaching the throat and lungs; and this is done in the best manner by inspiring through the nose. By nose breathing the germs of diphtheria and other cognate diseases are destroyed in their passage through the post-nasal cavities. Persons who accustom themselves to this method of breathing are therefore practically immune to those dreadful diseases of the throat. We are indebted to the researches of Dr. St. Clair Thomson and Dr. Hewlett for this interesting discovery, which forms a valuable support to the teaching of the late Emil Behnke on the subject of nose *versus* mouth breathing. No noise need be made in inhaling through the nose, and this alone for singers and speakers should be a powerful argument in its favour. It is impossible to take a full breath quickly through the open mouth without much noise, as those who attend concerts are fully aware, for the ugly loud breathing may often be heard nearly at the end of a large hall.

So much is known about the anatomy and

physiology of the chest and lungs that it is only necessary to draw attention to the diagrams which follow this chapter, and to give the names of their parts. A cursory glance at them will show the reason for many of the following exercises. Full description and explanation of the parts will be found in "The Mechanism of the Human Voice," by Emil Behnke, 1s. 6d., Messrs. Curwen & Sons, London; Edgar Werner, New York; "Voice, Song, and Speech," by Browne and Behnke, 5s., S. Low, Marston & Co.; or in "Voice Training Primer" by Mrs. Emil Behnke, 2s., Messrs. Chappell & Co.; Harms & Co., New York.



THE LUNGS.

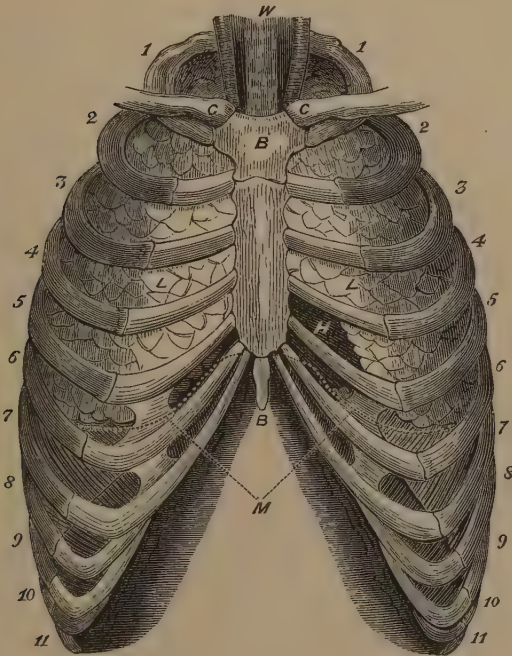
R. RIGHT LUNG.

L. LEFT LUNG.

W. WINDPIPE (TRACHEA).

V. VOICEBOX (LARYNX).

The top part of the left Lung is represented as partly cut away, in order to show the ramifications of the Bronchial Tubes.



THE CHEST.

B B. BREAST BONE.

C C. COLLAR BONE.

1 to 11. RIBS. (The twelfth not visible.)

M (curved dotted line) MIDRIFF (DIAPHRAGM).

L L. LUNGS. H. HEART.

W. WINDPIPE (TRACHEA).

GENERAL DIRECTIONS FOR THE USE OF BREATHING EXERCISES.

1. The room in which the exercises are practised should be well ventilated, doors and windows being left open for a time before commencing, in order that the air which is carried into the lungs may be pure and as full of oxygen as possible, for invigorating and purifying the blood.

2. During the practice, and at all times, see there is no tightly-fitting garment, belt, band, or sash, nor anything that would press on the base of the lungs and the waist. The collar and dress or shirt band, if high and stiff, must be loosened or removed.

3. Do not practise the exercises until an hour after a full meal.

4. When first commencing the lessons, practise only six minutes at a time. Repeat the exercises four or five times a day, at intervals of at least one hour. The second week you may continue ten minutes at a time. The third and subsequent weeks practise for a quarter of an hour at a time.

5. On no account overdo the practice, nor continue until you feel tired. In a month or six weeks' time you will find great increase in the breathing capacity. The teacher must carefully notice if any of the pupils appear to be fatigued by the exercises, and must shorten them accordingly.

6. Be very careful not to tighten or stiffen the muscles of the throat, neck, or mouth in any of the breathing exercises, but let them be loose and easy in position.

7. Never raise the shoulders or collar bones in breathing. Make no *voluntary* movement at the upper part of the chest.

8. The muscles of the whole of the chest—back, front, sides, and base—have their own part in the acts of respiration, but it is inadvisable to exert the smaller and more delicate ones into



Рис. 1.

forcible effort, especially if, as in some methods, this is carried on to the exclusion of the largest and most powerful breathing muscles, namely, the Diaphragm and the Intercostals.

PRELIMINARY BREATHING EXERCISE.

First Exercise.

To take a *deep breath*. Where possible, this exercise should be practised lying flat on the back, with only a small pillow or book for the head. (*See photo 1.*)

Each breath to be taken slowly and gently.

Place one hand on the base of the lungs; close the mouth and the lips. (*See photo 1.*)

Take a slow, steady, even breath through the nose without the least noise of sniffing. Do not make any voluntary movement beyond this gentle in-take of breath.

If this is properly done, there will be a gradual expansion of the entire chest. The lower ribs will move outwards, and the diaphragm will move down. The hand which is laid on the waist will rise as the breath gradually fills the lungs down to the very bottom of them. The largest part of the lungs being near the waist, when breath is taken in, there will be felt a pushing outwards round the waist, especially in front, where there is no bony framework to hinder expansion, causing the hand to rise as the diaphragm descends and the lungs fill with air.

When you can no longer take air into the lungs without straining a little, open the mouth widely, and let the breath out slowly, steadily, and noiselessly.

Repeat this four times in succession; then wait while you mentally count thirty, breathing in and out gently in your usual manner.

Repeat from the beginning three times more, making twelve inspirations in all.

To THE TEACHER.—Should any of the class find it difficult to fully inflate the lungs, take each pupil separately, with special care of delicate pupils. In those colleges and schools where it is impossible for pupils to lie down, let them sit on chairs or on benches with backs, and press the shoulders against the back of chair or bench, clasping the hands behind the chair or bench while practising the exercises. Some of the pupils may not be able to fill the base of the lungs in this position at first. Take them singly, and let them lie down during the first two or three practices.

It is often an assistance to rapid and efficient breathing through the nose to slightly dilate the nostrils, especially when, from imperfect inspiration or habitual mouth breathing, the apertures have become narrowed. In some cases much perseverance will be required, as the muscles, having lost their power by disuse, will not immediately move as desired.

Second Exercise.

Position as in first exercise for breathing.

Take breath slowly through the nose with mouth closed.

Let the breath go through the mouth suddenly and sharply without voice.

The hand should fall very quickly. The outgoing of the air may be assisted by hand pressure.

Repeat twelve times, resting one minute between each four inspirations.

TO THE TEACHER.—Beginners, and especially those whose lungs are delicate from colds, should not take much breath for this exercise. They should rest one minute after every two forcible expirations, and must not exceed six such inspirations, consecutively taken, during the first ten days or a fortnight; the number to be increased only at the instructor's discretion. The exercise is excellent for strengthening and giving control over the large breathing muscles if judiciously used.

Third Exercise.

Position as in first exercise.

Inhale slowly through the nose. Be careful that the breath is taken evenly and steadily; the hand will be made to rise by the incoming breath.

Let the breath out slowly while singing *ah*, to any note in the middle of the compass which is easy for the voice.

Keep the tone steady.

Let no breath escape before the tone. Repeat four times.

Take breath as before; let it go while singing *oh*. Repeat four times.

Take breath as before; let it go while singing *oo*.

Fourth Exercise.

Same position.

Take breath as in second exercise.

Let it go while singing *oo—oh—ah* on one note, without stopping the voice.

The tone must at first be sung softly.

Avoid any unevenness or tremolo.

Rest between each note.

Be careful to let no breath escape before the note is sounded.

On no account begin the note with a click.

To THE TEACHER.—The lips are to be closed while breath is noiselessly taken through the nose. The tone must be perfectly steady, even, and soft. See that the breath is allowed to go while the note is sung, and not retained at the base of the lungs. This is a common fault with beginners of all ages. The vowel sounds must be pure. Do not permit *arr* for *ah*, now *ow* for *oh*.

The foregoing exercises must now be practised in a sitting position. The shoulder-blades should rest against a chair sufficiently high in the back to support them.

When they can be perfectly accomplished in the sitting posture, they are to be practised in the erect position.

The pupil must stand with heels together, toes out, forming an angle of 45° . Knees firm, weight of body on ball of foot and toes. Head erect, without stiffness, shoulders well back. Hand over base of lungs.

The following plan saves pupil and teacher much trouble. Take the above positions, then hold a stick across the shoulder-blades level with the shoulders, holding the ends in each hand; bring the hands along the stick as near the shoulders as possible. The nearness will greatly depend on the chest development. A narrow-chested pupil with rounded back will find it more difficult of performance than the better developed person.

The position as in Photo 14 is also a great assistance to beginners.

Do not allow pushing the chin forward, nor yet bending at waist, hips, or knees.

It will now be advisable to teach breathing through the nose without closing the mouth.

Fifth Exercise.

NOSE BREATHING.

The pupil must stand before a mirror, with the back to the light, which must shine on to the mirror, and be reflected by it into the mouth.

Open the mouth widely and look at the back of the throat. The soft palate and uvula should be well up.

Now take a short quick breath through the nose, as though sniffing. The soft palate will fall on the tongue.

Expel the breath forcibly out of the open mouth. The soft palate will rise.

TO THE TEACHER.—This exercise is not to be practised if the throat is swollen or sore. A pause must be made between every four breaths, and it must not be repeated more than twelve times.

Sixth Exercise.

For the following five exercises resume the recumbent position.

Inhale quickly through the nose with open mouth.

Exhale very slowly with open mouth.

Be careful that diaphragmatic and rib movement is complete. Repeat five times.

All subsequent exercises are to be practised with open mouth while breathing through the nose.

Seventh Exercise.

Inhale quickly through the nose. Hold the breath while you mentally count three. Exhale suddenly and forcibly through the mouth. Repeat five times.

Eighth Exercise.

Inhale slowly through the nose.

Hold the breath while you mentally count three slowly.

Let a little of the breath go to *ha* whispered.

Retain the rest of the breath for a second; let it go as before to *ha* whispered.

Ninth Exercise.

Same as Eighth, holding the breath while counting four.

Let the breath go suddenly while saying a vowel.

Repeat five times, changing the vowel each time you let the breath go forcibly.

Do not hurry to take fresh breath too soon after each vowel.

Tenth Exercise.

Inhale through the nose. Let the breath go in three divisions, pausing two seconds between each.

As the breath goes say the vowels *ah, oh, oo*, one to each division of breath, starting the tone exactly as the breath begins to go.

Do not dwell on the vowels. Say them quickly and sharply, but without the least "click" preceding the tone.

Eleventh Exercise.

Position either sitting or standing.

Slowly inhale through the nose. Retain the breath while you mentally count three.

Close the mouth, all but a small aperture.

Hold a lighted candle about ten inches from the mouth.

Let the breath go so gently that the flame will not flicker. A small feather may be used instead of a candle.

Twelfth Exercise.

Slowly inhale as in Eleventh Exercise.

Hold the lighted candle four inches from the mouth.

Open the mouth and breathe out against the flame without making it flicker.

Thirteenth Exercise.

As Twelfth Exercise. Sing or say *ah* without flickering the candle flame.

Repeat, using the vowels in the following succession, *ah, oh, oo, ai, ee*.

TO THE TEACHER.—The Exercises 4 to 11 may now be practised in the sitting position, with shoulders pressed against a chair back. When they can be well and easily performed, the pupil must go through the exercises while standing. Great care must be taken to ensure diaphragmatic and intercostal breathing. The position of the body must be erect, head well up without stiffness, shoulders back, knees firm, weight of body well on ball of feet. Hand at base of lungs to assist in recognising the movement caused by the breath coming to the base of the lungs. This need only be continued until right breathing has become automatic. It will take longer in some persons than in others.

EXERCISES FOR THE SOFT PALATE.

Stand in front of a mirror, as directed in Exercise 5 for Nose Breathing.

Open the mouth widely, and see that the light shines well upon the back of the throat.

First Exercise.

Breathe through the mouth gently; the soft palate will be moderately raised, with the uvula in its normal shape and position. In expiration through the mouth the uvula will be thrown a little forward.

Second Exercise.

Open the mouth again and inhale through the nostrils. This will cause the soft palate to fall and the tongue to rise, which has the effect of shutting the mouth at the back, just as you shut it in front by closing the lips.



1. SOFT PALATE.

2. UVULA.

3 and 4. ANTERIOR PILLARS OF THE FAUCES.

5 and 6. POSTERIOR PILLARS OF THE FAUCES.

7 and 8. TONSILS.

(The space between the pillars 3, 4 and 5, 6 is called the
fauces.)

Exhale in the same way, and the mouth will remain shut at the back.

Repeat several times.

Third Exercise.

Inhale through the nostrils, with the mouth wide open.

Prevent the tongue from rising, keeping it still and flat.

This will compel the soft palate to come down more smartly, which is just what is wanted.

Now exhale through the mouth, when the soft palate will rise again.*

Repeat several times.

These exercises are not to be practised if the soft palate is weighed down by an elongated uvula or enlarged tonsils. These unhealthy conditions are serious hindrances to the voices of speakers and of singers.

Before passing to the next chapter it may be necessary to point out that although for the purpose of exercise long, full breaths must be taken, yet for voice use in singing, and especially in speaking, this is not the rule. Too much breath dilutes the voice as water dilutes wine. Endeavour to take only as much as is required for a clause of a sentence, and never go on speaking until this supplemental air is exhausted. Always feel that you

* From "Voice, Song, and Speech," Crowne and Behnke.

could comfortably say two or three more words if necessary. A speaker has this arrangement of breath-taking almost entirely in his own power. Not so the singer, who is obliged to consider not only the sense of the words and the clauses of sentences, but also the musical phrase. More will be said on this important matter in a subsequent chapter.

We will now pass on to exercises for the combined use of the external and internal muscles of the chest which mutually assist each other in the act of respiration.

REASONS FOR COMBINED EXERCISE OF THE EXTERNAL AND INTERNAL CHEST MUSCLES.

IN explaining the reasons for combined action of the external and internal breathing muscles of the chest it will be necessary to touch incidentally and very briefly on physical development and the chemical aspects of breathing, both of which are greatly influenced by such exercises. They are also highly important to the general well-being of the pupil.

The muscles which are concerned in the acts of respiration are many. The principal ones, as before stated, are the diaphragm and the intercostal muscles, which act together, assisting each other. But those of the shoulders, upper chest,

back, sides, and abdomen are also brought, more or less, into action. They are all mutually dependent upon each other, and assist each other in the vocally and vitally important function—breathing. The usual practice of exercising the upper limbs without at the same time exercising the breathing muscles, except in so far as people are compelled to breathe for mere existence, is not sufficient for obtaining the best results either of vocal or of physical education, and, therefore, of bodily development. The power of all muscular movement depends largely upon the power of breathing, and there is no muscular movement which depends more intimately and entirely on breathing than that muscular action which is the cause of voice. Medical writers tell us that many diseases of the chest are solely caused by want of expansion and of space in the cavities of the chest, where the most important organs for the health are situated. These defects are most frequently found in those who do not exercise the shoulder muscles which are connected with the chest and the muscles of the chest itself; for on the development of these

muscles the form of the chest greatly depends. The muscles around the shoulders and chest are not only required to move the arms, but also to expand and contract the chest walls in respiration, which is one of the most important processes of life, as well as being the foundation of voice. Some of our young men and girls grow up with flat chests, round shoulders, and undeveloped muscles of the upper part of the body. This is more especially the case with dwellers in towns, who lose the healthy gymnastic exercise of hill, rock, or tree climbing, so dear to the country or seaside child; which exercise, along with many others, assists in the development of the muscles in the upper part of the body as well as those of the leg. These conditions, and some others less important not within the scope of this book, have been gradually, from generation to generation, effecting a deteriorating influence on the physique of numbers of our population. The gradual diminution of stature and of chest circumference amongst men, particularly amongst students, clerks, and factory hands, is matter for serious consideration.

In manufacturing towns men stand over looms and other machinery, often obliged to stoop forward, inhaling large quantities of dust, rarely breathing pure air, and never filling the lungs to their bases. The clerk and the schoolboy and girl stoop over their desks with, as a rule, one shoulder slightly higher than the other, and with receding chest. In these positions what happens? The base of the lungs, which constitutes by far the largest part of them, is so pressed on and cramped that only very small quantities of air can be taken into the lungs; consequently still smaller quantities of oxygen are conveyed into the system, and but a very small amount of carbonic acid gas is eliminated from it. Now it is scarcely possible to exaggerate the beneficent and invigorating influence of plentiful supplies of oxygen on the development and growth of the body, nor yet of the deleterious effect of the retention of carbonic acid gas in the system, which poisons the blood, brings on a feeling of constant languor and fatigue, both physical and mental, helping to develop the condition known to medical men as neurotic. In

this connection we must remember that the circulation of the blood in the lungs depends upon respiration, which becomes weaker, more imperfect, more superficial, as arm and shoulder movements become defective. The elastic chest wall, not being fully expanded and developed, becomes by degrees more and more contracted, falling as a dead weight upon the soft lungs, and hindering their proper inflation. From all these reasons, therefore, it is evident that it is an important duty to train all the extensor or opening-out muscles of the chest which aid respiration, as well as the actual vital capacity. Exercises for this purpose should be taken together with those for increase of lung power. Health and bodily development, as well as voice, will be promoted by this combination, which respiration alone cannot accomplish.* Dr. Hambleton, who made an exhaustive enquiry into the physique of the troops at Aldershot, wrote as follows on the subject of breathing exercises†:—"There can be no doubt whatever as to the great benefit of the habit of deep

* See note at end of chapter. † *Musical Herald*.

breathing—full inspiration, deep expiration—full inspiration in ordinary life. Children ought to be regularly trained; under present circumstances, at ten years of age they have *lost* nearly nine inches of chest girth. I should like to see true physical development a necessary part of the education of children. . . . The great curse of this country is consumption, and children suffer heavily through it. To develop the lungs thoroughly and maintain that development is the only means of preventing that disease.” The late Surg.-Captain Hoper-Dixon, who studied breathing and voice-training under Mr Emil Behnke, says of breathing exercises: “They have a most beneficial effect on the general health and digestive powers, which is in great measure due to the increased oxygenation of the blood. In weakly subjects, with poor breathing capacity and delicate lungs, they may, with judicious practice, be the means of establishing robust health. . . . I would recommend a course of these exercises to the recruit *while undergoing gymnastic training.*” Surg.-Captain Deane, of the Medical Staff, said: “The

physiological way of drawing a deep breath is to begin and follow the indication that nature gives us—that is, to begin with the diaphragm and spread upwards. Then you get not only the bases of the lungs inflated, but also those much-abused apices which you do not expand properly by breathing into the upper part only and leaving the bases alone.” These opinions are particularly valuable as coming from army men eminent as doctors, who had innumerable opportunities for noticing the best conditions for developing the physique of large bodies of men, and of improving their lung power. Thus by training all the muscles concerned in respiration we not only improve the voice, but the general health and physical development.

It may here be remarked that the lungs themselves have no act nor part in their own inflation; they are quite passive in inspiration. But the chest enlarges, and the lungs are obliged to do the same, because they are pressed to the chest walls by the air they contain, and compelled to follow their every movement. When the chest enlarges, the air rushes into the

lungs to fill up the vacuum which would otherwise be caused in the pleural cavity. The lungs by their elasticity render inflation easy, and this same property of elasticity helps to expel the air which has become devitalised and impure, as explained. Thus we see that the *expiration* of air is, hygienically, as important as *inspiration*. It is even more so vocally, because, as before stated, there is no muscular action more intimately and entirely dependent upon breathing than that muscular action in the larynx which results in voice-formation.

Under the term "breathing gymnastics" are included all those movements of the body by which respiration is principally affected. In the following exercises the respiration must be carefully watched and regulated by the teacher. Deep or diaphragmatic and intercostal breathing is rendered much easier by their practice. When they are all thoroughly learnt a selection of them should be gone through each day for a few minutes. The teacher will be able to indicate those which are best suited to individual cases, always remembering that the primary

object is to facilitate the acquirement of breath control, more particularly in its exit, and that this is best effected by the combined action of all the breathing muscles, those which expand the bony cage of the chest in all directions being as necessary as those which aid in drawing in air by their sucker-like movement.

“In Bradford, where experiments in breathing drill have been made in two Board schools, the measurements (taken by Dr. Kerr, the Howard Medallist for this year) show that of eighty boys, of average physique, forty who took the breathing lessons grew one-tenth more in stature within six months than did the remaining forty who had no lung drill. Yet the boys taking the breathing lessons were older than the others, and would, under ordinary circumstances, have grown less rapidly than their younger companions. The exercises are now being given in four large schools.” (“Means and Ends in Education,” by M. McMillan.)

EXERCISES FOR DEVELOPING THE EXTERNAL CHEST MUSCLES, COMBINED WITH BREATHING.



Position.

Stand erect. Hips and knees firm.

Heels and knees together. Toes out forming an angle of 45° .

Arms straight down at sides (in future called "first position"). (*See photo 1a.*)

First Exercise.

To exercise the muscles attached to, or connected with, the chest walls, and to mechanically expand the whole chest.

First position. Move hands from sides, palms downwards; fingers outstretched, but close together.

Slowly and steadily raise the arms to their widest point of stretch, level with the shoulder points.



PHOTO 1A.



РНОГО 2.

Take in breath *through the nose* while raising the arms.

Turn arms over, palms upwards.

Lower the arms to *first position* slowly.

Let the breath *out of the mouth* while lowering the arms. Repeat eight times.

In all the following exercises breath is to be taken while the arms are raised from the sides to their widest extension, level with the shoulders. Unless otherwise directed the breath is to be retained until the arms return to this position, viz., level with the shoulders, then expel the breath slowly and evenly from the mouth. The palms of the hands are to be turned upwards as the arms are lowered to sides.

Second Exercise.

Object of Exercises 2 and 3.

To exercise arm, shoulder, and neck muscles. To widen the spaces between the lower ribs. To raise the ribs and increase the cavity of the chest, assisting inspiration.

First position.

Raise the arms to widest point of stretch, as in last exercise.

Take in plenty of breath *through the nose* while raising them to shoulder level.

Now raise the arms slowly to an angle of 45° above the head, palms outwards. (*See photo 2.*)

Hold the breath during this movement.

Lower the arms level to shoulder points, palms downwards. Still holding the breath.

Turn arms over, palms upwards.

Return the arms to sides while expelling the breath through the open mouth.

Repeat eight times.

TO THE TEACHER.—Some people have difficulty in meeting both knees and feet at the same time. This is caused by some differences in structure, such as a wider pelvis, or greater curve of the leg bones. In such cases the heels may be a little apart.

Third Exercise.

First position.

Raise arms to shoulder level, palms downwards, taking in breath.

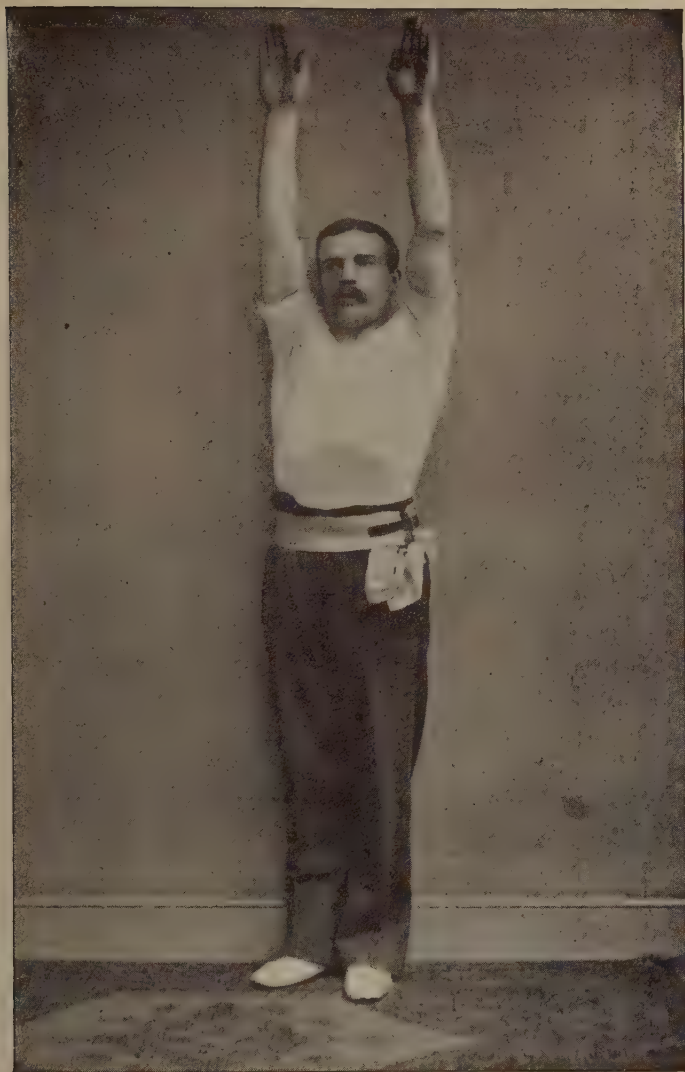
Raise the arms slowly to close against the head, holding the breath. (*See photo 3.*)

Turn palms downwards. Slowly lower the arms to shoulder level, retaining breath.

Turn arms at shoulders to palms upwards.

Return arms close to sides, letting out breath through the mouth.

Repeat eight times.



РНОТО З.



РНОТО 4.

Fourth Exercise.

Object of Exercises 4 and 5.

To facilitate diaphragm and rib breathing, and widen the chest.

First position.

Hands firmly on hips, thumbs at back, fingers in front pointing downwards, and close together.

Elbows parallel with shoulder points; *i.e.*, not more forwards nor backwards.

Heels and knees together. (*See photo 4.*)

Take in breath through the nose while bringing the elbows as far back as possible. (*See photo 5.*)

Keep the elbows back ten seconds, holding the breath all the time. Children and those with delicate lungs must only hold the breath four seconds during the first few days, increasing the time of holding the breath very gradually up to ten seconds.

Bring the elbows slowly as far forwards as possible, then stoop forwards, bending at the waist.

Drop the hands forwards and straight down in front.

Let out the breath through the mouth during these last movements. Repeat six times.

TO THE TEACHER.—See that the spine is kept still and straight during the first three movements of this exercise until the bending commences. A constitutionally narrow chest will be enlarged by the strong pull back of the shoulders, combined with deep breathing.



РНОТО 5.



PHOTO 6.

Fifth Exercise.

This and several following exercises are to strengthen and develop the muscles of the upper part of chest, shoulders, and back—especially those concerned in respiration.

First Position.

Clench the right fist, raise it from side to widest point of stretch while taking in breath.

Bring it to shoulder point. Keep the elbow up in line with shoulder.

Thrust it forcibly *forwards* in a horizontal line from shoulder at full stretch, knuckles upwards while expelling the breath.

Bring it back forcibly to shoulder, palm outwards. Repeat five times.

Sixth Exercise.

Same with left hand. Repeat five times.

Seventh Exercise.

As 5 and 6—using both hands. Repeat five times.

Eighth Exercise.

First position.

Bend the arm from the elbow.

Keep the upper arm straight, touching the sides as closely as possible.

Place the back of the thumb-nail on the shoulder points, palms outwards, fingers straight up. (*See photo 6.*)

Now move the elbow points forwards as far as possible. (*See photo 7.*)

Return the bent elbows to the former position at sides.

Breathe in while pushing the elbows forwards. Breathe out while returning them to original position. Repeat eight times.



РНОТО 7.

Ninth Exercise.

First Position.

Clench the fists.

Slowly raise them from the sides laterally to shoulder level at full extension, knuckles backwards.

Take in breath during this movement.

Meet the fists in front at longest horizontal stretch level with shoulder, holding the breath.

Throw back the arms forcibly to widest extension, knuckles backwards, expelling the breath at same time. Repeat ten times.

Tenth Exercise.

First Position.

Close fingers on palms with thumbs extended.

Take in breath while you raise the right hand to widest horizontal extension, level with shoulders.

Bend the elbow, keeping the upper arm in the horizontal position.

Breathe out while you bring the closed hand against the shoulder point with the thumb-nail on the shoulder, the palm outwards. Repeat ten times.

Eleventh Exercise.

First Position.

Close fingers on palms with thumbs extended.

Take in breath while you raise the left hand to widest horizontal extension, level with shoulders.

Bend the elbow, keeping the upper arm in the horizontal position.

Breathe out while you bring the closed hand against the shoulder point with the thumb-nail on the shoulder, the palm outwards. Repeat ten times.

Eleventh Exercise (a).

Same for both arms. (*See photo 8.*)

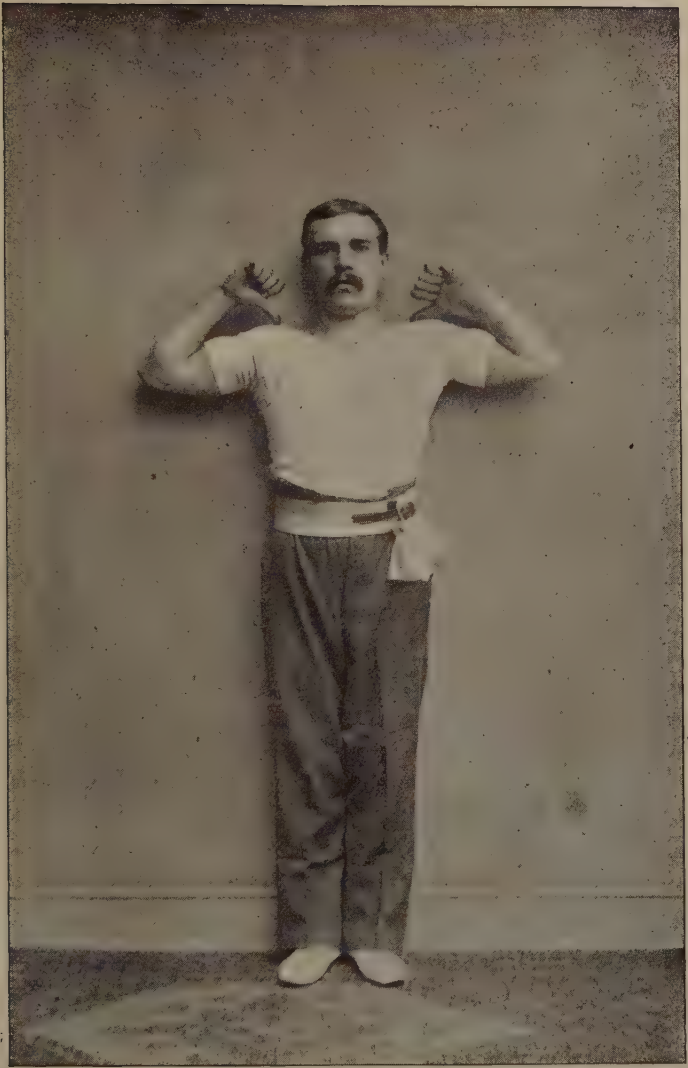


PHOTO 8.



Рното 9.

Twelfth Exercise.

First Position.

Slowly raise the fists to widest horizontal extension while taking in breath. Make wide circle with arms.

Bring the thumb of each fist close under the arm-pit. Bring elbows down close to sides.

Raise the elbow points above the ears. (*See photo 9.*)

Suddenly and forcibly bring the fists down to the sides, and expel the breath. Repeat ten times.

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Thirteenth Exercise.

First Position.

Take breath through the nose while extending the arms in front in straight line with the shoulders. (*See photo 10.*)

Hold the breath while bringing the fists together.

Throw the arms rapidly and forcibly back in a straight line with the shoulders, keeping the elbows straight, palms to front, head and body erect.

Breathe out while executing this last movement. Repeat ten times.

TO THE TEACHER.—Guard against any movement of the spine or neck, or pushing forward the chin.

Fourteenth Exercise.

First position. Extend arms in front, as in photo 10.

Swing the arms back, as far as possible, keeping the elbows straight, palms upwards.

Take in breath while you bring them up over the head, till the sides of the thumbs touch.

Turn the hands and bring the arms down to first position, while breathing out, palms up. Repeat five times slowly and five times quickly.



РНОТО 10.



РНОТО 11.

Fifteenth Exercise.

Stand with heels three inches apart, toes out.

Raise the hands till tips of fingers meet over the head, keep the elbow curved, not bent in an angle.

Take in breath slowly through the nose during this movement. Turn the palms outwards.

Then, while gently expelling the breath, lower the arms at full extent of stretch, but at same distance apart, keeping the elbows firm.

Bend the body at hips. Keep the knees firm.

Keep arms, hands, and fingers quite straight, moving downwards until the finger tips nearly (or quite) touch the floor. (*See photo 11.*)

Swing the arms back to sides while raising the body into first position. Repeat ten times.

Sixteenth Exercise.

First Position.

Tips of fingers as far back on shoulders as possible.

Take in breath while extending the arms horizontally, to shoulder level, palms upwards.

Expel the breath while swinging the arms downwards and backwards, still keeping palms upwards, till the knuckles strike together behind.

This last movement must be quickly and smartly done.

This exercise can be extended by raising the arms above the head before swinging them down to meet knuckles behind the back.

Seventeenth Exercise.

Stand with feet as in Exercise 15.

Raise the hands, palms forwards, to shoulders; elbows to sides.

Raise hands sharply straight up above the head whilst inhaling, at same time rising on tiptoe. (*See photo 12.*)

Hands down to shoulders again while exhaling and returning to heels.

Thrust hands out to widest sideways extension level with shoulders, whilst inhaling, rising on tiptoe.

Return hands to shoulders whilst exhaling, returning to heels. Repeat twelve times.



РНОТО 12.



РНОТО 13.

Eighteenth Exercise.

Interlace the fingers together behind, as high up between the shoulders as possible while inhaling. (*See photo 13.*)

While exhaling bring down the hands as low as possible quickly and sharply without separating them.

Close the palms as you bring the hands down. (*See photo 14.*) Repeat twelve times.



РНОТО 14.



РНОТО 15.

Nineteenth Exercise.

Take position as in photo 15, bending over but not touching the left knee.

Let the right arm drop perpendicularly towards the floor, straight from the shoulder. Take breath while you turn the right arm round in a half-circle at full stretch, without bending the elbow.

Let breath go as the arm descends to form the other half of the circle.

Change position, bending over the right knee, and turn the left arm round in a wide circle at full stretch, without bending the elbow.

Repeat six times.

TO THE TEACHER.—The object of the foregoing exercises being to strengthen every muscle which takes any part in respiration, and to expand the chest, it is most important to see that the breathing is properly carried out.

Some of the exercises should be practised every day, not only during the period of taking lessons, but throughout life.

“It is not that which we practise during a few weeks, while under the care of a specialist, which determines our future well being, but that which we do every fifty-two weeks of our lives.”—(Sonderegger.)

VOICE EXERCISES.

PRELIMINARY DIRECTIONS.

Stand before a hand mirror as directed in Exercise for Nose Breathing, p. 26.

The tongue must lie flat from base to tip. Its edges should touch the bottom teeth all the way round without pushing. (*See photo 16.*)



PHOTO 16.

Do not drag down the root of the tongue and with it the larynx, in the endeavour to make it lie flat. Work patiently.

Take breath always through the nose without any noise.

Avoid lifting the collar-bones, shoulders, or top of chest. Let the principal movement be at base of lungs, *i.e.*, diaphragmatic and intercostal. There will be a slight outward movement around

and below the waist. As the note is sung or the words said this movement must gradually recede.

Vowels are formed in the mouth, not in the larynx, therefore be very particular about the shape of the mouth in forming the vowels, in order that the right shape may be given to the mouth for each vowel.

The opening of the teeth, the shape and position given to the lips and cheeks, the flatness of the tongue, all greatly influence the volume of voice and the quality of the tone. Many public speakers have been surprised and delighted at the greater fulness and carrying power of their voices after they have succeeded in conquering some bad, but very common, habits of wrong positions of mouth, cheeks, and tongue. It is not easy to learn all the positions without the assistance of an experienced teacher, but the trouble required to overcome these hindrances to good voice use is fully repaid by the results obtained.

Many a speaker has ample volume of voice, but it is so hampered and hindered by wrong positions of the different parts of the mouth that it cannot find its way out. To use a homely illustration, it is like trying to pour wine out of a bottle in which the greater part of the cork is left behind.

While singing *ah* and *oh* keep the teeth widely apart; the upper lip raised off the upper teeth; tongue flat. (*See photo 16.*)

When singing *oo* the aperture between the teeth should be sufficient for the insertion of the forefinger without contact with either top or bottom teeth. Keep the upper lip raised as much as possible.

Commence the notes with accuracy, and sing them smoothly and steadily.

Never begin below the note and slur up to it, nor yet allow any "click" to precede the voice. Both are common faults which must be avoided.

As by far the larger number of public speakers are men, most of whom will have forgotten what little music they learnt in childhood, the voice exercises are of the simplest. Those who wish for more extended exercises will find them in "Voice Training Exercises" and "Studies," by Behnke and Pearce, published by Chappell & Co., 1s. 6d. each.

First Exercise.*

Take a *little* breath through the nose before each note. See that you use up all the breath you take. This will be easily accomplished if the foregoing breathing exercises have been thoroughly practised.

* Some of these exercises are taken, by courtesy of the publishers, from Behnke and Pearce's "Voice Training Exercises," published by Chappell & Co.

First Exercise.

LADIES' VOICES.

First time

ah, ah, ah, ah, oh, oh,

oh, oh, oo, oo, oo, oo,

Next time

oh, oh, oh, oh, ah, ah,

ah, ah, oh, oh, oh, oh,

oo, oo, oo, oo.

If the pupil finds it difficult to take only enough breath for one note it will be advisable to rest for a minute after every three double bars, in order to get rid of the superfluous air remaining in the lungs. It is comparatively easy to inhale a fairly large quantity of breath, but not to take only enough for one note. It is, however, a great mistake to take too much breath. It is one of the causes of "breathy" tone, and it gives rise to an unnecessary and wasteful expenditure of muscular force in controlling its application to voice production. Everything which will assist the speaker to obtain economy and reserve of his powers should be studied.

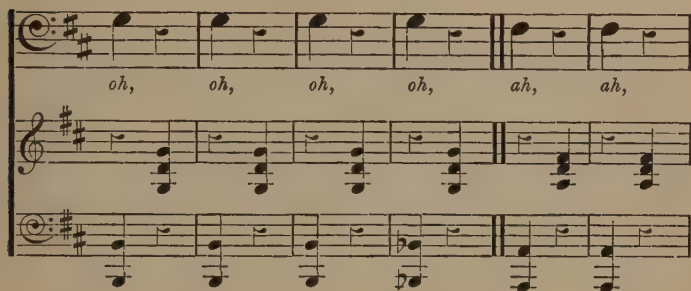
Great care, attention, and much practice are needed to gain absolute control over the exit of

breath. As applied to voice and speech it is more difficult of acquirement than correct inspiration.

Exercises 1 and 2 are designed to give exact control over the slightest movement of the breathing muscles, and to teach the pupil to take just as much breath as is wanted, and no more.

MEN'S VOICES.

The image displays two musical exercises for men's voices, labeled Exercise 1 and Exercise 2. Each exercise is written for three parts: Soprano (top staff), Alto (middle staff), and Bass (bottom staff). The key signature is one sharp (F#) and the time signature is 2/4. Exercise 1 features the vocal line with lyrics 'ah, ah, ah, ah, oh, oh,' and a piano (p) dynamic marking. The accompaniment consists of chords in the alto and bass parts. Exercise 2 features the vocal line with lyrics 'oh, oh, oo, oo, oo, oo,' and a piano (p) dynamic marking. The accompaniment also consists of chords in the alto and bass parts. Both exercises are marked with a repeat sign after the first four measures.



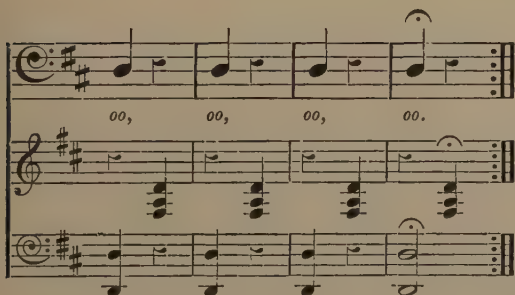
oh, oh, oh, oh, ah, ah,

This system consists of three staves. The top staff is a vocal line in C major with a key signature of one sharp (F#) and a common time signature (C). It contains six measures of half notes: C4, D4, E4, F#4, G4, and A4. The first four measures are grouped by a brace, and the last two are grouped by another brace. The bottom two staves are piano accompaniment. The middle staff is in treble clef and contains six measures of chords: C4-E4, D4-F#4, E4-G4, F#4-A4, G4-B4, and A4-C5. The bottom staff is in bass clef and contains six measures of chords: C3-E2, D3-F#2, E3-G3, F#3-A3, G3-B3, and A3-C4. The system ends with a double bar line.



ah, ah, oh, oh, oh, oh,

This system consists of three staves. The top staff is a vocal line in C major with a key signature of one sharp (F#) and a common time signature (C). It contains six measures of half notes: A4, G4, F#4, E4, D4, and C4. The first two measures are grouped by a brace, and the last four are grouped by another brace. The bottom two staves are piano accompaniment. The middle staff is in treble clef and contains six measures of chords: A4-C5, G4-B4, F#4-A4, E4-G4, D4-F#4, and C4-E4. The bottom staff is in bass clef and contains six measures of chords: A3-C4, G3-B3, F#3-A3, E3-G3, D3-F#2, and C3-E2. The system ends with a double bar line.



oo, oo, oo, oo.

This system consists of three staves. The top staff is a vocal line in C major with a key signature of one sharp (F#) and a common time signature (C). It contains four measures of half notes: C4, D4, E4, and F#4. The first three measures are grouped by a brace, and the last measure is a half note with a fermata. The bottom two staves are piano accompaniment. The middle staff is in treble clef and contains four measures of chords: C4-E4, D4-F#4, E4-G4, and F#4-A4. The bottom staff is in bass clef and contains four measures of chords: C3-E2, D3-F#2, E3-G3, and F#3-A3. The system ends with a double bar line.

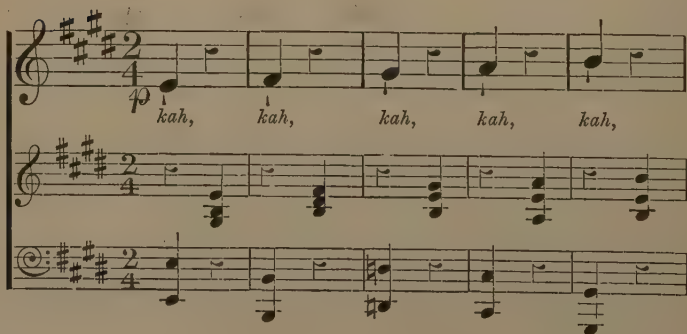
See directions and explanations given above.

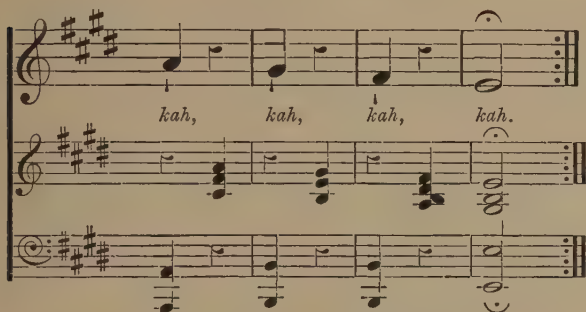
NOTE.—It is possible for a teacher with fine, delicate, cultivated ear to classify the speaking voice into the recognised divisions for the singing voice. It is, however, an unnecessary refinement and trouble, which is not productive of equivalent results. The exercises are therefore arranged simply for male and female voices. If a particularly high-pitched voice is unable to give the lowest notes easily, a higher key should be used; and for very deep voices a lower key may be taken.

Second Exercise.

LADIES' VOICES.

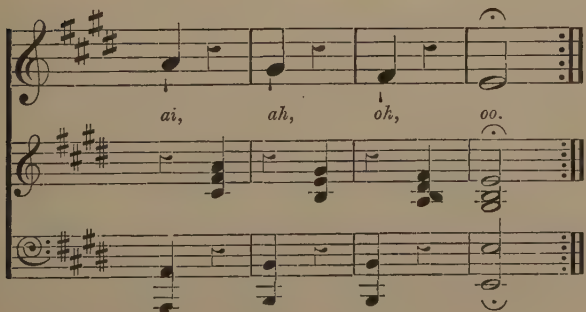
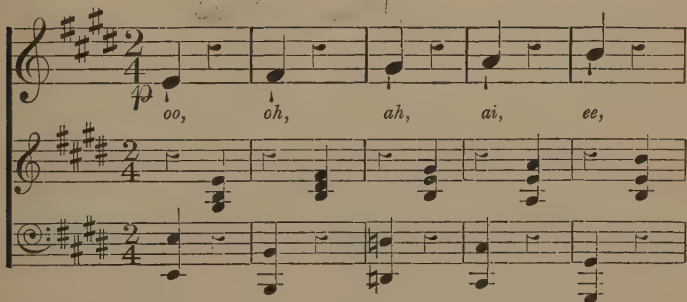
Take very little breath through the nose, *without closing the mouth*, before each note. Sing each note as *short* as possible.





Repeat, singing *koh* through the line.

Repeat, singing *koo*; then again singing *ki*
(English sound of "i").



During the first nine or ten days of practice, close the mouth each time breath is taken through the nose. Afterwards take it without closing the mouth.

See, at all times, that the tongue lies flat in the mouth for *oo*, *oh*, and *ah*, as soon as the *k* is sounded.

MEN'S VOICES.

The musical score is written for men's voices in a three-part setting. It consists of two systems, each with three staves (soprano, alto, and tenor). The key signature has one sharp (F#) and the time signature is 2/4. The first system contains five measures of music, each starting with a quarter note 'k' followed by a half note 'ah'. The second system contains four measures, with the last measure being a whole note 'ah'. The lyrics 'kah, kah, kah, kah, kah,' are written below the first system, and 'kah, kah, kah, kah.' are written below the second system.

Repeat, singing *koh* through the line.

Repeat, singing *koo*; then again singing *ki* (English sound of "i").

The musical score consists of two systems, each with three staves (Soprano, Alto, and Bass). The key signature is one sharp (F#) and the time signature is 2/4. The first system contains five measures with the following vocalizations: *oo,*, *oh,*, *ah,*, *ai,*, and *ee,*. The second system contains four measures with the following vocalizations: *ai,*, *ah,*, *oh,*, and *oo.*. Each measure features a vocal line on the top staff and piano accompaniment on the bottom two staves.

Repeat according to directions above.

Third Exercise.

Take breath through the nose at the beginning of each bar, but only sufficient for the five notes.

Sing the letter *k* very lightly, yet firmly and clearly, allowing free movement of throat and lower jaw. Form the *k* forward in the throat, otherwise it will have the sound of *g*, and will

become guttural. "In singing *koo* repeatedly and quickly, the root of the tongue moves rapidly up and down. The larynx, which hangs upon the tongue-bone, also describes similar rapid movements. Stiffness of the larynx and tongue are thereby prevented, and the throat becomes supple."*

LADIES' VOICES.

The musical score is divided into two systems, each for a different vocal exercise. Both systems are in G major (three sharps) and 2/4 time.

First System:

- Vocal Line:** The first staff shows a vocal line with two phrases. The first phrase consists of six eighth notes: *koo, koo, koo, koo, koo, koo,*. The second phrase consists of six eighth notes: *koh, koh, koh, koh, koh, koh,*. Above the second phrase, the word "Breath" is written in cursive.
- Piano Accompaniment:** The second and third staves show the piano accompaniment. The second staff has a treble clef and the third has a bass clef. Both have three sharps in the key signature. The accompaniment consists of simple chords and single notes.

Second System:

- Vocal Line:** The first staff shows a vocal line with two phrases. The first phrase consists of six eighth notes: *kah, kah, kah, kah, kah, kah,*. The second phrase consists of six eighth notes: *ke, ke, ke, ke, ke, ke,*. Above the second phrase, the word "Arm" is written in cursive.
- Piano Accompaniment:** The second and third staves show the piano accompaniment, similar to the first system, with a treble and bass clef and three sharps in the key signature.

* "Voice Training Primer," by Mrs. Emil Behnke, 6th edition, p. 14.

kay, kay, kay, kay, kay, koh, koh, koh, koh, koh,

This musical exercise is written for three staves: treble, alto, and bass. The key signature has three sharps (F#, C#, G#). The treble staff contains a melodic line with eighth notes and a final half note. The alto and bass staves provide harmonic support with chords and single notes. The exercise is divided into two measures, each with a repeat sign at the end.

koo, koo, koo, koo, koo.

This musical exercise is written for three staves: treble, alto, and bass. The key signature has three sharps (F#, C#, G#). The treble staff contains a melodic line with eighth notes and a final half note. The alto and bass staves provide harmonic support with chords and single notes. The exercise is divided into two measures, each with a repeat sign at the end.

MEN'S VOICES.

koo, koo, koo, koo, koo, koh, koh, koh, koh, koh,

This musical exercise is written for three staves: tenor, alto, and bass. The key signature has two sharps (F#, C#) and the time signature is 2/4. The tenor staff contains a melodic line with eighth notes and a final half note. The alto and bass staves provide harmonic support with chords and single notes. The exercise is divided into two measures, each with a repeat sign at the end.

First system of musical notation. It consists of three staves: a soprano staff with a treble clef and a key signature of one sharp (F#), and two bass staves with bass clefs and the same key signature. The soprano staff contains two measures of music, each with a slur over five eighth notes. The lyrics 'kah,kah,kah,kah,kah,' are written below the first measure, and 'ke, ke, ke, ke, ke,' are written below the second measure. The two bass staves contain corresponding harmonic accompaniment for each measure.

kah,kah,kah,kah,kah, *ke, ke, ke, ke, ke,*

Second system of musical notation, following the same three-staff format as the first. The soprano staff has two measures with slurs over eighth notes. The lyrics 'kay,kay,kay,kay,kay,' are under the first measure, and 'kah,kah,kah,kah,kah,' are under the second measure. The bass staves provide harmonic accompaniment.

kay,kay,kay,kay,kay, *kah,kah,kah,kah,kah,*

Third system of musical notation, also in the three-staff format. The soprano staff has one measure with a slur over five eighth notes, followed by a double bar line. The lyrics 'ko, ko, ko, ko, ko.' are written below the measure. The bass staves show the beginning of the accompaniment for this measure.

ko, ko, ko, ko, ko.

See directions above.

Fourth Exercise.

LADIES' VOICES.

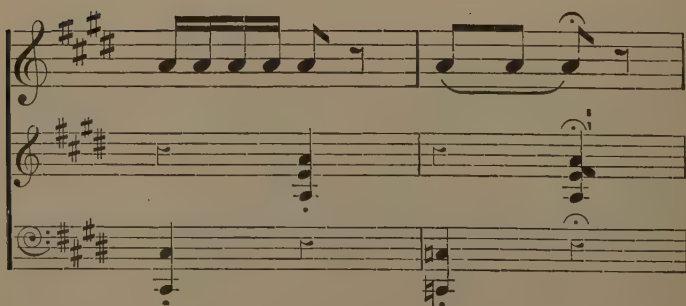
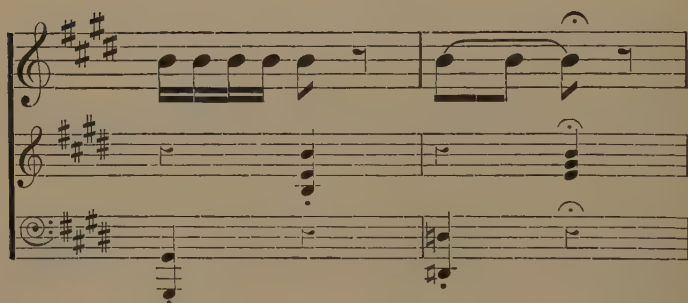
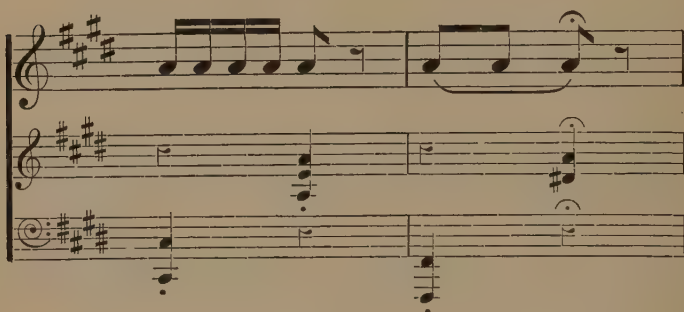
LP

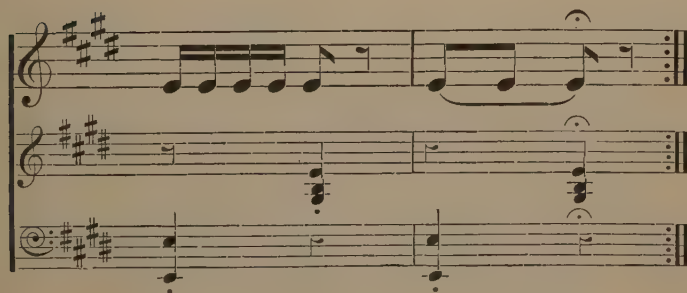
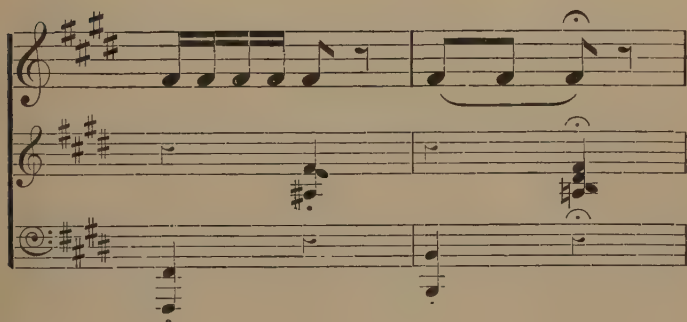
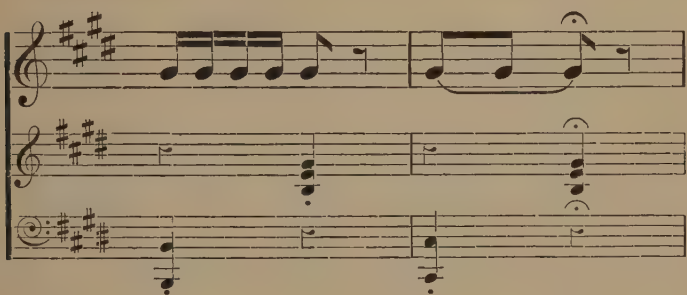
Br.

koo, koo, koo, koo, koo, *oo - oh - ah,*

koo, koo, koo, koo, koo, *oo - oh - ah, &c.*

koo, koo, koo, koo, koo, *oo - oh - ah, &c.*





Sing "k" as in Exercise 3.

“The practice on *oo*, *oh*, *ah* brings the tone forward in the mouth, and cultivates openness of throat and forwardness of tone. The vowel *oo* brings the voice more forward in the mouth than any other; therefore sing *oo*, and gradually let the vowel change into *oh* without allowing the tone to slip back, giving a long oval shape to the mouth. Then imperceptibly change the *oh* into *ah*, again exercising great care not to allow the tone to slip back, and also keeping the mouth in almost the same position as in saying *oh*. The mouth must be opened by dropping the lower jaw straight down, not by drawing back the lips.”* (*See photo 16.*)

Sing the *k* as directed in Exercise 3.

Take breath through the nose at each rest.

Sing the *oo*, *oh*, *ah* as one note, changing from one vowel to the other by altering the shape of the mouth without stopping the tone.

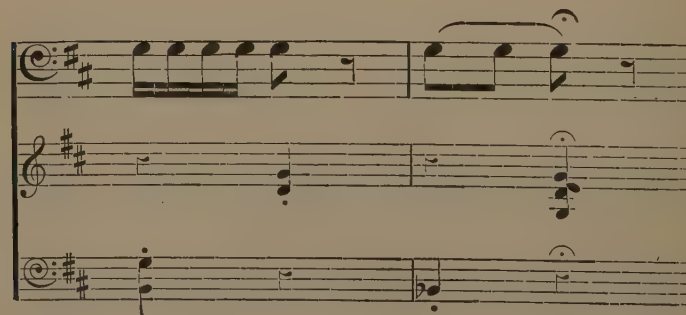
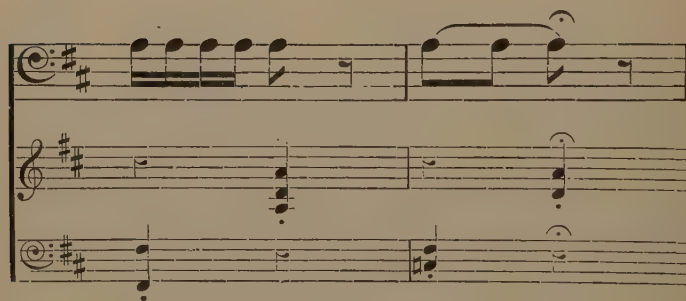
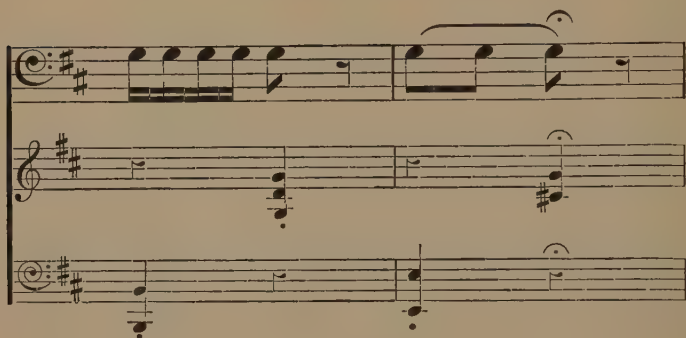
When singing *ah*, open the mouth widely and see that the tongue is flat. Keep the upper lip off the top teeth. (*See photo 16.*)

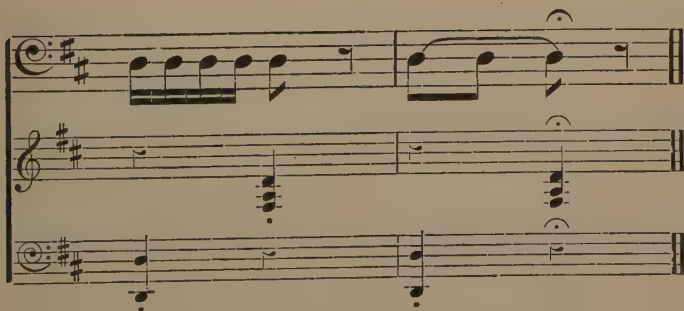
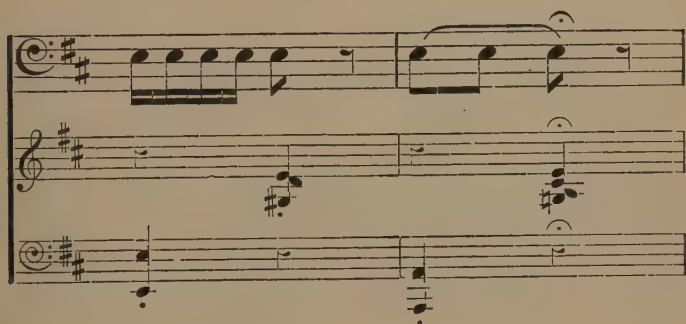
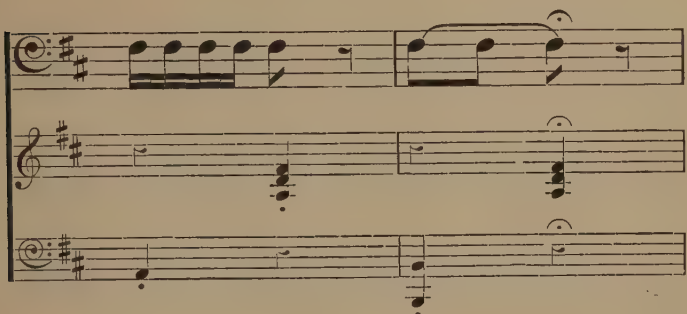
* “Voice Training Primer,” 6th edition, pp. 14 and 15, by Mrs. Emil Behnke (Chappell & Co.).

MEN'S VOICES.

koo, koo, koo, koo, koo, *oo - oh - ah,*

koo, koo, koo, koo, koo, *oo - oh - ah, &c.*





See directions above.

Fifth Exercise.

Take a fresh breath for each note.

LADIES' VOICES.

5c

oo, oh, ah, ai,

ee, ai, ah, oh, oo.

Sustain the tone evenly and smoothly, without any vibrato.

Commence exactly on the note, and never a little below, slurring or "scooping" up to it. This is a bad habit of many speakers, as well

as singers. To commence the vowels with a "click" is even worse.

When the notes can be steadily held their due time without any difficulty, practise the exercise holding each note half as long again as the time given.

MEN'S VOICES.

See directions above.

Sixth Exercise.**LADIES' VOICES.**

First system of musical notation for Ladies' Voices. It consists of three staves: a vocal staff in treble clef, a piano accompaniment staff in treble clef, and a piano accompaniment staff in bass clef. The key signature is three sharps (F#, C#, G#) and the time signature is common time (C). The vocal line begins with a piano (p) dynamic and features the lyrics "ah - ah, ah - ah, ah - ah,". The piano accompaniment consists of chords in the right hand and single notes in the left hand.

Second system of musical notation for Ladies' Voices. It consists of three staves: a vocal staff in treble clef, a piano accompaniment staff in treble clef, and a piano accompaniment staff in bass clef. The key signature is three sharps (F#, C#, G#) and the time signature is common time (C). The vocal line continues with the lyrics "ah - ah, ah - ah, ah - ah,". The piano accompaniment continues with chords in the right hand and single notes in the left hand.

Third system of musical notation for Ladies' Voices. It consists of three staves: a vocal staff in treble clef, a piano accompaniment staff in treble clef, and a piano accompaniment staff in bass clef. The key signature is three sharps (F#, C#, G#) and the time signature is common time (C). The vocal line concludes with the lyrics "ah - ah, ah - ah, ah - ah.". The piano accompaniment concludes with chords in the right hand and single notes in the left hand.

Sing the notes softly when first practising this exercise.

Keep the tone quite smooth and steady.

Take breath through the nose at every rest.

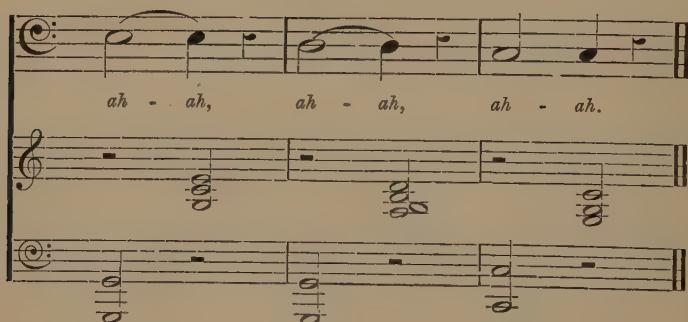
Do not shut the mouth from beginning to end of exercise.

See that the tongue is in right position for *ah*. (See photo 16.)

After this is learnt, practise it *mf*.

MEN'S VOICES.

The musical score is arranged in two systems, each containing three staves. The top staff of each system is for the voice, the middle for the piano accompaniment, and the bottom for the bass line. The key signature is one flat (B-flat) and the time signature is common time (C). The exercise consists of three measures. In each measure, the voice part has a half note followed by a quarter rest, with the syllable 'ah' written below. The piano accompaniment features a steady eighth-note pattern in the right hand and a dotted half-note pattern in the left hand. The bass line consists of a single half-note per measure.



See directions above.

Seventh Exercise.

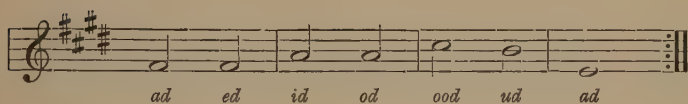
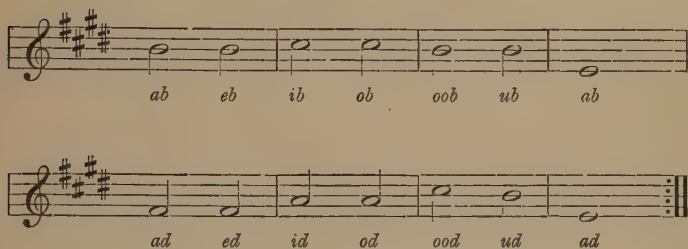
FOR CLEAR ENUNCIATION OF FINAL CONSONANTS.

Notice that there is no *voice* in the final consonant. Its sound depends upon the vigour with which the tongue, teeth, lips, or back of throat meet and separate. Exaggerate these movements for practice.

Few speakers sound the final consonant well. Do not lengthen the consonant. Guard against making an extra syllable at the end, as *ab-be*, *ad-de*, &c.

It is better to practise this exercise and the three following ones without accompaniment.

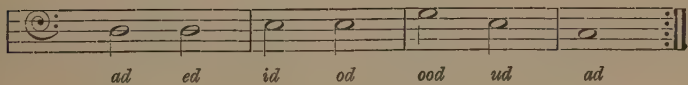
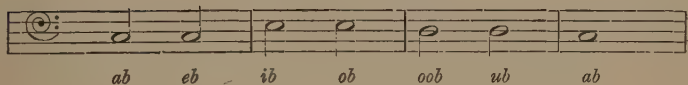
LADIES' VOICES.



Repeat, using all the consonants in succession.

When they can be sung with perfect distinctness, whisper them, making the syllables reach the end of a large room. Then *say* them aloud with equal distinctness.

MEN'S VOICES.




Follow directions above.

Eighth Exercise.

Same as Exercise 7, commencing the syllables with a consonant, instead of ending them with one.

Make the consonants very distinct and clear, but do not allow them to encroach upon the due time of the vowels. Many speakers have this bad habit, arising doubtless from the laudable desire to be distinct, but without quite knowing how to accomplish it. It merely delays the sound ; consonants being, for the most part, unvocal without their attendant vowel sounds.



EXERCISES FOR ASCENDING AND DESCENDING INFLECTIONS.



PROBABLY only those who teach have any idea of the enormous difficulty which the majority of speakers experience in imitating a given inflection. It arises partly from want of agility in using the vocal muscles; also from want of musical ear.

Practising the singing of intervals accustoms the voice to greater freedom, and to wider and broader inflections. It also assists in conquering monotony.

Ninth Exercise.

LADIES' VOICES.

Doh, me, ray, fah, me, soh, doh,
Are you com - ing out with me?

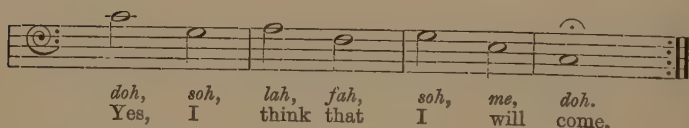
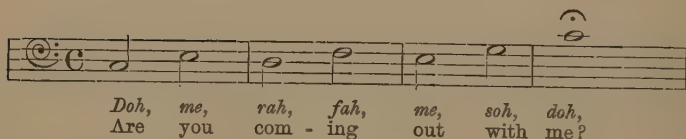
doh, soh, lah, fah, soh, me, doh.
Yes, I think that I will come.

Practise slowly at first. Gradually increase the speed to that of ordinary conversation.

Change the key-note higher or lower to suit the voice, thus making another exercise.

Any other words can be practised.

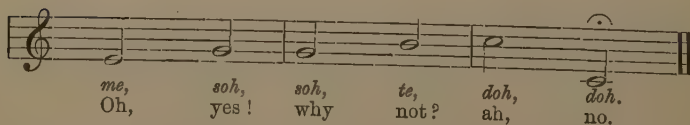
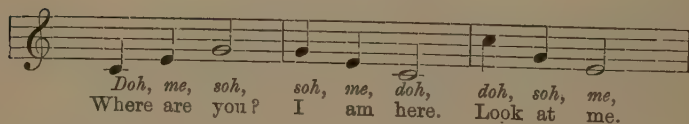
MEN'S VOICES.



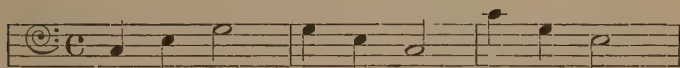
See directions above.

Tenth Exercise.

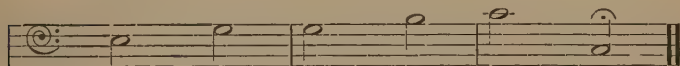
LADIES' VOICES.



MEN'S VOICES.



Doḥ, me, soḥ, soḥ, me, doḥ, doḥ, soḥ, me,
Where are you? I am here. Look at me.



me, soḥ, soḥ, te, doḥ, doḥ.
Oh, yes! why not? ah, no.

NOTE.—It is not suggested that these inflections are exactly those which should be used in speaking the sentences given.

The practice will be found useful by those who habitually speak and read in one tone of voice.

The exercises may be varied in many ways.

Eleventh Exercise.

FOR FLEXIBILITY OF VOICE.

Take a little breath through the nose at each rest.

Every tone must be clear and distinct, smooth and even. Repeat four times, changing the vowel on which you commence in rotation; thus, second time beginning on *oh*, singing *oh, ah, ai, ee, oo, oh, ah*; third time beginning on *ai*, fourth time on *ee*.

Raise and lower the exercise semitone by semitone.

Sing the notes slowly and softly at first. When they can be perfectly sung, the speed and loudness can be slightly increased.

LADIES' VOICES.

The musical score is written for Ladies' Voices and piano accompaniment. It consists of three systems of music, each with a vocal melody line and a piano accompaniment line. The key signature is D major (two sharps) and the time signature is 4/4. The vocal lines are marked with a 'p' (piano) and include the following lyrics: 'oo oh ah', 'ai ee oh', and 'oo'. The piano accompaniment consists of chords and single notes in the right and left hands.

oo oh ah
ai ee oh
oo

MEN'S VOICES.

The musical score is divided into two systems, each containing three staves. The top staff of each system is for the vocal line, and the bottom two staves are for the piano accompaniment. The key signature is one flat (B-flat), and the time signature is 4/4.

First System:

- Vocal Line:** Features three phrases of eighth-note runs. The first phrase is labeled "oo", the second "oh", and the third "ah".
- Piano Accompaniment:** The right hand plays chords (dyads) corresponding to the vocal notes, while the left hand plays a steady eighth-note bass line.

Second System:

- Vocal Line:** Features three phrases of eighth-note runs. The first phrase is labeled "ai", the second "ee", and the third "oh".
- Piano Accompaniment:** Similar to the first system, with chords in the right hand and an eighth-note bass line in the left hand.

Third System (Partial):

- Vocal Line:** Starts with a phrase labeled "ah".
- Piano Accompaniment:** Continues the pattern of chords and eighth-note bass line.

Follow directions above.

Twelfth Exercise.**LADIES' VOICES.**

oo oh ah

ai..... ee..... oh.....

oo

Repeat as directed for Exercise 11.

MEN'S VOICES.

oo oh ah

ai ee oh

ah

Follow directions above.

Thirteenth Exercise.**LADIES' VOICES.**

oo oh.....

ah..... ai

ee

Change the vowels and repeat as in Exercise 11.

MEN'S VOICES.

The musical score consists of three systems, each with a vocal line and a piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4.

System 1: The vocal line begins with a treble clef and a key signature of one sharp. The piano accompaniment is in the bass clef. The vocal line has two measures of notes, followed by the vocalization "oo oh".

System 2: The vocal line begins with a treble clef and a key signature of one sharp. The piano accompaniment is in the bass clef. The vocal line has two measures of notes, followed by the vocalization "ah ai".

System 3: The vocal line begins with a treble clef and a key signature of one sharp. The piano accompaniment is in the bass clef. The vocal line has three measures of notes, followed by the vocalization "ee oh ah".

Follow directions above.

PART II.



ARTICULATION AND ENUNCIATION.



OF the importance of these subjects there can be no doubt. It often happens that a speaker's *voice* fills, and even overfills, a church or hall, yet his *words* are unintelligible to the majority of his hearers. To be heard distinctly without effort or strain on the part of listeners should be the aim of every clergyman, every public speaker, every actor, and every teacher. It is a want of courtesy to come before an audience unqualified in these absolutely elementary, yet, nevertheless, vitally important particulars. Declamatory and oratorical display are out of place in many instances; but rightly-produced voice, distinct, clear-cut articulation, good and attractive delivery, should be carefully cultivated before the time comes for professional use of the speaking voice. The time

of the clergy of all denominations, of other public speakers, and of teachers is too fully occupied to leave opportunities for the efficient study of these matters, which are essential to the proper fulfilment of their duties.

The actions designated by the terms articulation and enunciation have so close a relation to each other that the words are almost interchangeable. It is held by some that articulation means clearness of consonants, and enunciation purity of vowels and the accuracy with which syllables are spoken.

The greater number of the consonants only become audible by means of conjunction with the vowel sound which either precedes or follows them. This is implied in their name, consonants. Broadly speaking, consonants require two movements of the various parts of the mouth involved in their individual production—the closing and the opening movements. Indistinctness of speech is in the main caused by inertness and want of precision and accuracy in the first of these two actions, and of insufficient movement in the second. The points of closure for consonants

require the greatest care; precision of approximation and separation of the parts of the mouth, promptness and clearness, going to make up good articulation. In speaking, reading, lecturing, reciting, and especially in teaching the young, clear, distinct articulation is of the first importance, ranking in effectiveness before a fine voice. To be clearly understood is a necessity to success for any speaker; those who have the education of the young should teach it not only by precept but also by example. Many a pupil's spelling mistakes in dictation are caused by the indistinct speaking of the teacher, and the absurdities in many an abstract of a lecture lesson written by juvenile students have originated in failure to comprehend the subject owing to bad delivery on the part of the teacher.

The child who shocked her mother by saying she had learnt a pretty piece of poetry beginning "*I'm a little greenhorn among a half a cheese,*" instead of "*I'm a little gleaner among the harvest sheaves,*" merely repeated the words as they sounded to her ears. The teacher's articulation ought not to have conveyed such sounds to the

child's understanding; the fault of the badly comprehended lesson did not lie with the pupil, but with the teacher, who was insufficiently educated in a most important part of her duties. If articulation be perfect, even if the voice be poor, it is quite possible to become an acceptable and effective speaker; while, on the other hand, a fine voice alone, even if highly trained, will not make a good speaker; for audibility does not always mean intelligibility. Every letter, every syllable, every word must ring out clearly and distinctly if we wish to retain the attention of our hearers. When, on their part, there is continuous effort and a straining to hear the actual words in which ideas are transmitted, the fatigue engendered soon results in a diminution of power to understand and to assimilate the matter of the discourse. This is particularly the case with children.

Fortunately, every one may, by persevering hard work, acquire good, clear, sharp-cut, articulation of consonants, and pure, melodious vowels, each one possessing its due sonority and carrying power. Two often-quoted phrases

concerning the utterance of the elemental parts of words have been the cause of much ultimate trouble and vexation to students. The one is the dictum that "all vowels are formed in the larynx;" the other is, "take care of the consonants, and the vowels will take care of themselves." Both are wrong. As before said, consonants are unvocal without an attendant vowel sound. If, therefore, the vowels are left to take care of themselves, there will be no consonant sound at all. When, on the other hand, too much time is given to the pronunciation of consonants, speech becomes indefinite and indistinct. The vowel quality of the consonants themselves obtrudes on the vowels of the words, and the special vocal sound of them is partially obliterated. Original vocal tone is formed in the larynx, and nowhere else. This tone is moulded into the different vowels of all languages by the forms which each person is able to give to the resonating cavities *above* the larynx itself; every alteration of form and adjustment of the different parts of the resonator resulting in a different vowel sound. How varied these vowel sounds are we may perceive by listening to

foreign languages, all of them produced by certain positions given to the cavities of the throat above the larynx, the mouth, &c. ; or even to the vowels of the English dialects, in which the differing vowel shades and the mispronunciations are legion.

The following tables classify the consonants.

Consonants which have no vocal sound unless followed by a vowel:—*b*, *p*; *c* hard, *k*; *d*, *t*; *g* hard, *q*.

Consonants which require a vowel to precede them and to follow them:—*f*, *l*, *m*, *n*, *r*, *s*.

Consonants which have only a breath sound unless used with a vowel:—*c* soft, *s*; *f*, *ph*, *v*; *g* soft, *j*; *ch* soft, *j*; *th*; *sh*.

Aspirates:—*h*, *wh*.

Compounds:—*ks*, *cks*, *x* (*eks*), *z* (*zed*).

Notice, again, that no consonant at the end of a word has a vowel sound.

The difficulty of learning the sounds necessary for the articulation of single consonants standing alone, and their relation to combinations of vowels in syllables and words is very great for children. It would be rendered much easier if

the consonants were pronounced when standing alone, according to their sound when grouped into syllables, instead of the arbitrary custom of dividing amongst them for their pronunciation the vowels *a* (long and short), the latter for only one letter, *e* (long and short), and *u* for two letters only.

The absurdity of the present system of giving to each letter its particular name is evident if we remember that each one is differently pronounced when in combination with others. We spell *dee-o-gee* and call it *dog*! not a letter retaining its original sound. Hundreds of equally flagrant instances will present themselves to the minds of readers.

Without spoiling the pictorial representativeness of the derivation of our language by the ugliness of phonetic spelling, our alphabet would be made much simpler and better for teaching purposes if we were universally to adopt the practice which now obtains in Germany and in France of following each consonant with the sound of *e* mute; that is to say, giving a short explosive vowel quality, with only as much breath

as will suffice to give audibility to the consonant, as is often done in pronouncing final consonants. BEE would become *be* (French mute *e*) ; DEE, *de* ; EFF, *fe* ; GEE, *ghe* ; AITCH, *he* ; EN, *ne* ; EM, *me* ; and so on.

In this manner we should get a better recognition of the necessity for clear articulation of final consonants, in syllables and at end of words ; each syllable would receive its right sound and its just length ; many difficulties of spelling would disappear, as well as much that is now illogical in pronunciation.

By submitting the organs of articulation to the discipline of special exercises before proceeding to the common practice of repeating lists of words, we arrive much more quickly at the desired clearness and distinctness of speech than by the latter practice alone ; just as finger exercises and scales assist the ultimate playing of difficult passages of music, by disciplining the muscles of the hand and arm.

Some few persons appear to have a natural aptitude for good articulation without special education. They have probably been accustomed.

to hear good speaking in early childhood, which they have imitated. They may also have a finer perception of sound and of rhythm, which undoubtedly assists them in maintaining purity and accuracy. But however great may be the natural gifts in this direction, there must be the discipline of exercise to produce the best results. The mechanical dexterity is quickly acquired by the daily practice of exercises which have removed the most obstinate indistinctness and corrected many faults.

Unless there is serious malformation of the organs, no one need despair of getting rid of speech defects; and for the encouragement of any who may need it, I will give two illustrations from among the worst cases with which I have had to deal.

In one case, a young man preparing for the Church was sent from his college, with the message that the continuance of his studies depended upon his being taught to speak intelligibly. His medical adviser said he had never seen such a case unless connected with cleft palate, which was not a condition here. It

was scarcely possible to understand a word he said, as, excepting labials, final consonants were not sounded. Sentences ran in this fashion:—
“*I di’ no’ taw’ lah’ nigh’*” for “I did not talk last night;” “*I wi-oo te-oo him*” (*l* as *oo*) for “I will tell him.” Each word was said with a strong staccato. It is not necessary to detail all the peculiar difficulties; but it is a pleasure to record that the speech is now not only quite intelligible, but particularly clear, and he is at the University preparing for ordination.

In another instance, a candidate was refused ordination by the bishop on account of an exceedingly peculiar and aggressive sort of lisp and a weak voice. The lisp was conquered in six lessons, and he also greatly improved in voice. Some months after ordination, he wrote me:—
“You will be glad to know of the complete success of your treatment in my own case. . . . It would be as difficult for me to lisp now as it was to pronounce rightly when I came to you. In voice production I think I have done very well. Our church is a large one, holding 1,500 people, and I have taken three services a

day, all by myself, and have not felt the least strain."

These two illustrations out of many will suffice to show the results of the exercises, and to encourage their use.

EXERCISES FOR FACILITATING AND CONTROLLING THE ACTION OF THE TONGUE.

THE tongue is of a very complex structure. Its size varies considerably in different persons. Some tongues are very long and thin, while others are thick and awkward to manage. The muscular fibres of which the tongue consists run through it in every direction, enabling it to assume a great variety of positions and changes of form, and giving to it greater mobility than any other part of the muscular substance of our bodies. By exercising these muscles, control is gained over tongue movements in speaking. Do not use any mechanical contrivance for holding down the tongue, such as a spoon handle, ivory, wood, or metal loop, or spatulum, however ingeniously constructed. Such appliances tend

to increase, rather than to diminish, the difficulty, because their pressure prevents the co-ordinate movement of the muscles on which they rest. They also hinder the movements of the tongue for some letters, and cause its root to stiffen. It is far better to obtain control over the intricate muscles of the tongue by gymnastic movements, the effect of which will be permanent.

EXERCISES FOR TONGUE CONTROL.

Stand before a looking-glass in such position that the light will be reflected from the glass and fall into the mouth. This is best accomplished by standing with the back to the light.

Stand in a perfectly natural, easy position.

Do not stretch or turn the neck, nor bend back the head.

If you cannot see, move the light or the looking-glass, or both, until you can see without difficulty.

The light should be nearly on a level with the mouth.

The lips and lower jaw are not to be moved during these exercises.

Fourteenth Exercise.*

Open the mouth widely.

Put out the tongue straight and as far as possible.

Draw it back smartly, and try to let it lie flat and low, but touching the teeth all round. Repeat twelve times.

Fifteenth Exercise.

Put the tip of the tongue against the lower front teeth, and then push it out as far as possible; this will, of course, completely roll it up.

Draw it back smartly, as in Exercise No. 1. Repeat twelve times.

Sixteenth Exercise.

Keep the root of the tongue as flat as you can; raise the tip and push it perpendicularly and quite slowly toward the roof of the mouth. Lower it again as gradually, until it has once more assumed its original position. Repeat twelve times.

*The first four are from "Voice, Song, and Speech," by Browne and Behnke. S. Low, Marston & Co.

Seventeenth Exercise.

Raise the tip of the tongue as in Exercise No. 3.

Move it gradually from one side to the other, so that the highest point of it describes a semi-circle. Repeat twelve times.

Eighteenth Exercise.

Let the tongue be quite flat, its edges touching the lower teeth all round.

Contract the middle of the tongue so as to produce a hollow.

Return to the flat position. Repeat six times.

Nineteenth Exercise.

Allow the edges of the tongue to leave the teeth all round; then raise the edges and depress the middle, allowing the tip to be folded in a point.

Return to the flat position. Repeat six times.

Twentieth Exercise.

Let the tongue be quite flat, its edges touching the teeth all round.

Lift *one side* of the tongue up until half of it stands perpendicularly down the middle of the mouth, showing both top and under side. Return to the flat position.

Make the same movement with the other side of the tongue. Repeat six times.

The above exercises must not be practised too long at a time; but if used regularly every day, the improvement will be very great. In many instances, it is at first found almost impossible to carry out the movements indicated, and the tongue will perform most curious contortions. But in no instance in which the practice has been diligent and persevering have the exercises failed in producing tongue control. They have also assisted in conquering nasal tone.

EXERCISES FOR TRAINING THE MUSCLES OF ARTICULATION.

For strengthening the muscles at the tip of the tongue, and giving clear articulation of the letters *n, l, d, t, r*.

The exercises are to be taken slowly for some

days. The speed may be gradually increased until the syllables can be rapidly uttered.

Twenty-first Exercise.

Pronounce the *e* short, like French *e* mute. Exaggerate the consonant. Be careful not to say *t* for *d*, nor *d* for *t*.

Ne ne ne ne ne ne (breathe through nose).

Le le le le le le „ „ „

De de de de de de „ „ „

Te te te te te te „ „ „

Ne le de te le de „ „ „

De le ne te le de „ „ „

Le ne te de le ne „ „ „

Open the teeth well on the vowels. Repeat six times.

Twenty-second Exercise.

Te de, te de, te de, te de, te de. Breathe through the nose.

Tedê, tedê, tedê, tedê, tedê. Breathe through the nose.

Te de de de, te de de de, te de de de, te de de de. Breathe through the nose.

Te de de, teded-de, te de de, teded-de.
Breathe through the nose.

Tededed - de, tededed - de, tededed - de.
Breathe through the nose. Repeat six times.

Twenty-third Exercise.

For lips and tongue-tip. Breathe as in preceding exercises.

Be-tă, be-dă, be-tă, be-dă, be-tă, be-dă.

Be-tō, be-dō, be-tō, be-dō, be-tō, be-dō.

Be-too, be-doo, be-too, be-doo, be-too,
be-doo.

Pe-tay, be-day, pe-tay, be-day, pe-tay,
be-day.

Ne-lah ne-le, ne-lah, ne-le, ne-lah, ne-le.

Ne-lay ne-lah, ne-lay, ne-lah, ne-lay, ne-lah.

Repeat six times.

These exercises should be said rather slowly at first. When the tongue becomes supple, they may be taken very quickly; but they must always be perfectly distinct.

Twenty-fourth Exercise.

For clearly trilled *r*. Breathe as before.

Te de, te de, te re, te rah.

Te de, te de, te re, te ray.

Te de, te de, te re, te ree.

Te de, te de, te re, te ri.

Te de, te de, te re, te ro.

Te de, te de, te re, te roo.

Te de, te de, te re, te row.

Te de, te de, te re, te roy.

Twenty-fifth Exercise.

(Accent first and last syllables.)

Tedede, tededede, tedededre.

Tedede, tededede, tedededrah.

Tedede, tededede, tedededray.

Tedede, tededede, tedededree.

Tedede, tededede, tedededri.

Tedede, tededede, tedededro.

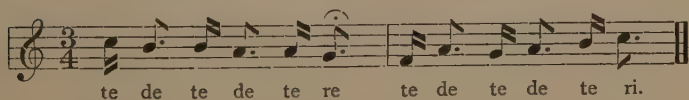
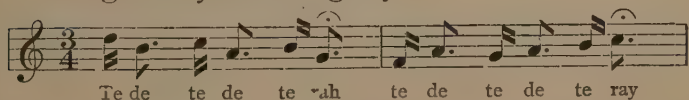
Tedede, tededede, tedededroo.

Tedede, tededede, tedededrow.

Tedede, tededede, tedededray.

Twenty-sixth Exercise.

Sing the syllables lightly.



Repeat for remaining lines of syllables, then *say* them three times slowly and lightly, and six times quickly and lightly.

Twenty-seventh Exercise.

Te de de te de de de te de de dre te de de drah

te de de te de de de te de de dre te de de dray.

Repeat, using all the vowels in turn to the final syllable, gradually increasing the speed, but never losing distinctness.

Twenty-eighth Exercise.

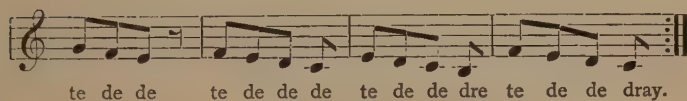
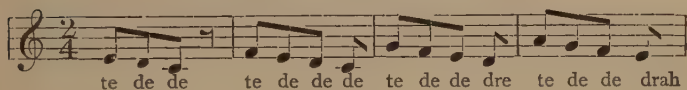
Practise the following:—

Ray, ran, rap, raw; read, rest, rite, rip,
rinse; row, romp, root; rue, rub, rule, rust.

Around a rugged rock the ragged rascal ran.

Rose, roaming round the rockery, read
roguish Robert's writing written right round
Ruth's romantic rondeau.

Twenty-ninth Exercise.



Repeat as above.

EXERCISES FOR MOBILITY OF LIPS, CHEEKS, AND JAWS.

STAND before a mirror as directed in exercises for the tongue.

Thirtieth Exercise.

Open the mouth as widely as possible, and look at the tongue to see it is flat.

Look at the back of the mouth, and try to see the back wall of the throat.

Shut the mouth again. Repeat six times.

Thirty-first Exercise.

Open the mouth widely enough to put two fingers between the teeth.

Smile so as to draw the corners of the mouth sideways as far as it is possible to make them go.

Suddenly alter the shape of the mouth by protruding the lips as much as possible, leaving only a small opening between them, as in whistling.

Make the change quickly and smartly. Repeat twelve times.

Thirty-second Exercise.

Close the lips firmly.

Draw the corners of the mouth sideways as much as possible in a straight line.

Smartly push the lips as far forward as possible, keeping them firmly closed, with no aperture whatever. Repeat twelve times.

Thirty-third Exercise.

Close the teeth.

Raise the top lip so as to show all the front upper teeth. Avoid wrinkling the nose. Open the teeth by dropping the lower jaw. Close the mouth. Raise the top lip as before. Repeat six times.

The Twenty-first Exercise is only to be practised by those whose under lip wraps too tightly round the teeth; or if it rises so much above the lower teeth as to impede the vowel sounds.

Thirty-fourth Exercise.

Close the teeth.

Turn the lower lip over and down.

Close the lips.

Open the teeth by dropping the lower jaw.

Turn the lower lip over and down.

Repeat six times.

Thirty-fifth Exercise.

Open the mouth widely, giving to the lips the shape of capital O.

Keep the tongue flat ; its edges lightly touching the lower teeth all round.

Close the teeth, but keep the lips in the same position in front as when the mouth was open.

Repeat twelve times.

Thirty-sixth Exercise.

Open the mouth as in preceding exercise.

Turn the lower jaw smartly to the right.

Bring it back to its first position, and shut the mouth.

Repeat six times.

Thirty-seventh Exercise.

Same as foregoing, but turning the jaw to the left.

Repeat six times.

It is necessary to pay much attention to the acquirement of ease in the movements of the lower jaw. Few people realise that the only way of opening the mouth is by its downward movement. In order to give room for the egress of vocal tone in speech and song, it is not enough merely to open the lips. The teeth must be well apart. This can only be effected by dropping the lower jaw.

Patience, perseverance, and determination in carrying out the exercises will strengthen the muscles of the articulating processes, and will give sufficient vigour in their employment for the sounding of every syllable and word with perfect distinctness.

PRACTICE OF CONSONANTS.

RULES.

Make the closure for each consonant precise, and the opening movement sharp and clear.

In the case of finals, relax the closure immediately, so as to sound the letter clearly.

1st, *Sing* each exercise slowly to different notes in the middle of the vocal compass.

2nd, Repeat the syllables, whispering them clearly and slowly.

3rd, Say them aloud.

4th, Sing them quickly.

5th, Say them quickly.

Finish the final consonants without a strong recoil, which is often equivalent to a half-voiced syllable.

Thirty-eighth Exercise.

LIP CONTACTS OR LABIALS.

Read straight across the page.

pay	bay	ap	ab	pap	bap
pee	bee	ep	eb	bep	beb
pi	bi	ip	ib	pip	bib
po	bo	op	ob	bob	pop
poo	boo	oop	oob	coop	

Thirty-ninth Exercise.

TIP OF TONGUE CONTACT WITH HARD PALATE
CLOSE BEHIND UPPER TEETH.

<i>Syllables.</i>				<i>Words.</i>			
ta	da	at	ad	tap	dab	bat	pad
te	de	et	ed	teat	deep	bet	bed
ti	di	it	id	tide	dight	bit	bid
to	do	ot	od	toad	doom	dot	tod
tu	du	ut	ud	tub	dub	but	bud
toe	doe	oat	owed	toad	dote		

Fortieth Exercise.

BACK OF TONGUE CONTACTS.

<i>Syllables.</i>				<i>Words.</i>			
kā	kah	ak		cave	car	ache	back
ke		EEK	ek	key	leek	beck	
ki	ik			kilt	kick		
ko	ok			coke	cock		
ku	uk			queen	luck		
gā	gah	āg	ǎg	gate	guard	plague	bag
ge	(hard)		eg	gear			beg
goo	go		og	good	gold	dog	
gu			ug	gewgaw	rug		

Forty-first Exercise.

BACK OF TONGUE NASALS.

NG NK.

ang	ank	sang	sank
eng	enk	length	(<i>pro.</i> eng-th)
ing	ink	sing	sink
ong	onk	thong	clonk
ung	unk	lung	bunk

LIP NASAL. M.

Forty-second Exercise.

M, if prolonged, is nasal, because the soft palate is in contact with the back of the tongue, preventing the tone from coming into the cavity of the mouth. It therefore finds its way at the back of the soft palate, and up through the nose.

Great care must be taken in practising this letter not to carry on its nasal quality to the vowel following it. The effect is very ugly.

ma	am	mam	mamma
me	em	mem	memory
mi	im	mim	mimic
mo	om	mom	moment

TIP OF TONGUE NASAL.

N is more nasal than *m*, whether the mouth be open or shut; and there is a strong tendency in many speakers to overdo its nasality when passing on to the following vowel which must be guarded against.

Forty-third Exercise.

<i>Syllables.</i>		<i>Words.</i>	
nah	an	Hannah	
ne	en	fine	enamel
ni	in	animal	basin
no	on	nobody	upon
nu	un	numerous	fun

TONGUE CONTACT. L.

CONTACT OF FRONT OF TONGUE AGAINST
HARD PALATE.

Incorrect position of the tongue for this letter is the cause of a curious mal-pronunciation which it is impossible to describe in words. It is difficult

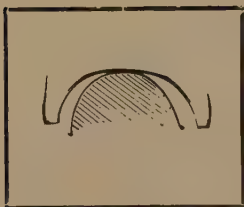


Fig. 1.*

to cure, therefore care must be taken to raise the tip of the tongue broadly and lightly against the hard palate behind the front teeth, keeping the sides free. (See *Fig. 1.*)

Forty-fourth Exercise.

<i>Syllables.</i>		<i>Words.</i>	
lah	al	lama	canal
lee	el	lean	quell
li	il	light	spill
lo	ol	follow	doll
lu	ul	lucid	full
lau	aul	law	Paul

The final *l* requires the greatest amount of attention in order that it may be correctly and clearly pronounced. Some persons sound it like *oo*; others give it a throaty tone. This is a peculiarly unpleasant sound; it is caused by lifting the root of the tongue and drawing it backwards against the pharynx. It is very difficult to break this habit; constant care and diligent practice are needed.

* This and the two following diagrams are from Ellis's "Pronunciation for Singers" (Curwen & Sons, Ltd.).

Forty-fifth Exercise.

<i>Syllables.</i>		<i>Words.</i>	
al	all	final	pall
el	eel	travel	feel
il	ile	civil	agile
ol	ool	enrol	fool
ul		wakeful	
ual		usual	

DIFFICULT DOUBLE CONSONANTS.

SH, J, CH.

These three sounds are sometimes confused, and the one used for the other. If difficulty is found in getting accurate pronunciation of either of them the following practice will overcome it if correctly done.

Forty-sixth Exercise.

SH. Close the teeth and blow lightly through them, holding the tongue-tip slightly turned up, but away from the teeth. (*See Fig. 2.*)

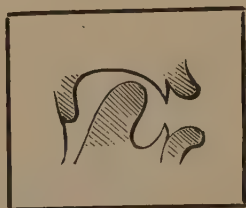


Fig. 2.

After a little of this practice say *sh* with the teeth slightly opened.

Forty-seventh Exercise.

J. Close the teeth, put the tongue in the position for *d*. Blow hard and quickly through the teeth as you say the consonant. Open the teeth well as the *ā* of the consonant is said. Imitate any person who says *j* well.

Forty-eighth Exercise.

CH. Similar to *j*, but with the tongue in the position for *t* at the commencement.

Practise these sentences :—

Shall Charles jump down? Cheerfully join in the shouts and the jokes. James shows the chickens to the joyous children near the church porch.

Forty-ninth Exercise.

TH. Children are often allowed to say “v” or “f” for *th*. Very little trouble is needed to prevent the formation of these and other bad habits of speech if they are corrected as soon as formed; but much time and trouble are required when the habits are confirmed. Close the teeth. Put the tip of the tongue against the

top front teeth. It should not protrude between the teeth. In some cases the lower lip persistently rises to the position for *v* or *f*.

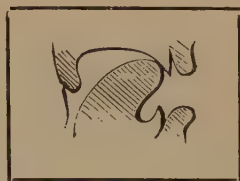


Fig. 3.

Hold the lip down with the forefinger while practising *th* until the right movement is acquired. (*See Fig. 3 for tongue position.*)

Practise:—

Thane, that, thaw; thee, them, they, thy, thine, thick, thin; though, thought, thong; thew, thumb, thump; thrice, thrift, throat, throng, through, throw, thrust.

The father of Catherine was a Carthusian. Ethel told me that the clothier would lengthen my clothes. Other bathers were bathing in six fathoms of water. Mother then thought of the cathedral. This atheist is a thorough athlete. There is both heather and hawthorn at Merthyr. Theodore thought that this thankful theme, thoroughly threshed out, would thrill through thousands of throbbing hearts, thwarting the three threatening thievish thanes.

Fiftieth Exercise.

NG and NK. There is a difference in the position of the contact of the back of the tongue with the soft palate in saying these two combinations as great as in the letters *g* hard and *k*. *Ng* is formed farther back in the throat than *nk*. In saying *nk* preceded by a vowel, as thank, ink, monk, be careful not to introduce the sound of *g* between the *n* and the *k*. Do not say *bang-k*, *wing-k*, &c. Imitate someone who pronounces well.

Practise—Thing think, thank, ink, ring blink, sing sank, sink sang, hung sunk, pink spring, tang tank.

I think the thing hung by a ring over the tank. I think she sang a thanksgiving song lying on the bank while the sun sank.

Fifty-first Exercise.

STS. This combination is a stumbling-block to many; the *t* being often left out, or pronounced so indefinitely that it is hardly heard at all.

Practise the letters thus:—*ass-tee*, *ess-tee*, *iss-tee*, *oss-tee*, *us-tee*, prolonging the *s* and saying the *t*

very short. Repeat several times. Then say the syllables as before, *but drop the ee* after the *t*, putting *s* instead.

Practise—Cast casts, jest jests, bust busts, burst bursts, coast coasts, gust gusts, chest chests, breast breasts, pest pests, quest quests, rest rests, scent scents.

It is the best way for the hosts to play the casts of the guests. I fear that he has lost his most valuable pets. Hengist must have been one of the greatest pests in the west. These are the vilest and coarsest tests of all. Those are the finest forests for nests. The pugilists were your guests last year. The highest coasts possess the greatest interests for me. The heaviest and the thickest vests are in the chests.

VOWEL SOUNDS.



THEIR INACCURACIES.

IT is well known that persons who have long been accustomed to mispronounce vowels are generally quite unaware of doing so; and it is extremely difficult to make them recognize it, although they readily detect a different inaccuracy to their own when made by others.

Next to the omission or misplacing of the aspirate, there is nothing which so unmistakably marks uncultured speech as wrong vowel sounds. The number of English people using these hideously ugly pronunciations is rapidly increasing; what was formerly heard only in the gutter now too often invades the drawing-room. Every effort should be made to counteract the evil by training children and young people to adjust the positions of the resonating apparatus

so that only pure vowels can be uttered. The uncultured pronunciation has a markedly diphthongal quality where none should exist; and, as a rule, the wrong sound is on the first vowel shade of the diphthong. Now, with the exception of *oo*, it is impossible to prolong any diphthong over two beats and to give the sound of both vowels at the same time. The one or the other will predominate.

This fact has led me to devise a method for teaching the acquirement of pure vowels. It has been very successful in my own work, and may, perhaps, be an assistance not only for children in Board Schools, but also for those in higher positions who have, unfortunately, picked up wrong vowels.

The training will be best accomplished at first by teaching pupils to *sing* pure vowels on notes in the middle compass of the voice. The reason for this is that, in speaking, all vowels are of very short duration—too short for the educative purpose in view; whereas in singing, the effort to prolong the same sound-quality as at starting the note necessitates the governance of the muscles

which adjust the mould into which the formless tone is poured, into that shape which only can give the right sound.

It is unnecessary to give written examples of all the impure vowel shades used in different localities; one or two specimens of the most universal will suffice.

Over a great part of England, especially in large towns, A is pronounced as *ah-ee*, the longest sound being given to *ah* and the sharpest to *ee*. Sometimes it is even turned into *i-ee*. We hear *cah-eeek*, or even *ki-eeek*, for cake; *lah-eeedy*, or *li-eeedy*, for lady; *mah-eeek* or *mi-eeek* for make, &c. I is turned into *oi-ee*; *toime* for time. O and OU are turned into *a-ow*; as *na-ow*, *ra-ow* for now, row. In all these the voice is *started* with the mouth in a wrong shape; the first part of the vowel is incorrect. The following exercises have been of much use in many cases. (The teacher's vowels must, of course, be perfect.)

EXERCISES FOR PURE VOWELS.

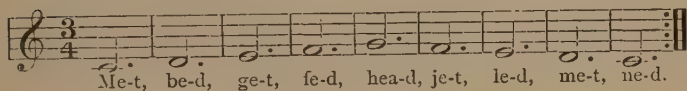
A.

Do not commence with *a*, but first sing words with short *e*, prolonging the vowel.

Fifty-second Exercise.

Sing slowly and softly; take a *short* breath, through the nose, before each note.

Do not draw back the corners of the mouth.



Repeat.

Fifty-third Exercise.

Sing the first word. Listen to the sound carefully.

Begin the word with \bar{a} exactly as you begin the one with \bar{e} .

Keep that sound until you finish the note; the pronunciation must then be like the vowel a .

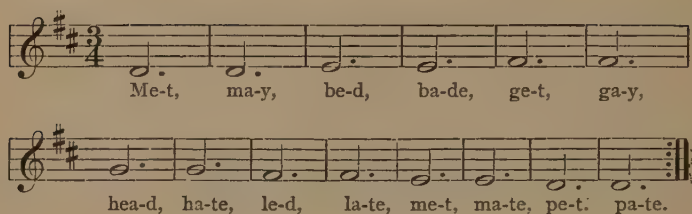


PHOTO 17.

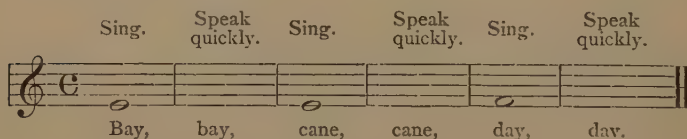
Look at the photograph, for positions of tongue and mouth for \bar{a} .

Keep the tongue against the lower teeth all round.

Be careful not to move any part of the mouth while singing the vowel \bar{e} .

**Fifty-fourth Exercise.**

Sing each vowel ; then speak it. Breathe before each note.



Words for practice as above :—

Bait, bail, bathe, came, dane, fail, game,
gauge, hail, jane, laid, make, nay, plain, quail,
rein, saint, tail, vain, wait.



PHOTO 18.

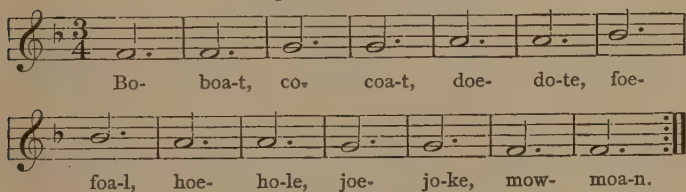
O.

This vowel is seldom said purely, even by educated people, who, however, often make it into two syllables, saying *no-oh*, &c. The uneducated pronounce it *ă-ow*.

Hold the mouth perfectly

still in the position shown in *Photo 18* while singing this letter, until you move the tongue for the final consonant.

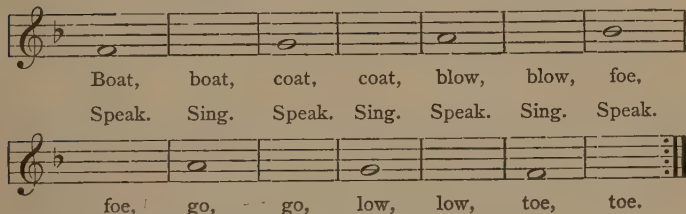
Fifty-fifth Exercise.



Bo- boa-t, co- coa-t, doe- do-te, foe-
foa-l, hoe- ho-le, joe- jo-ke, mow- moa-n.

Fifty-sixth Exercise.

Sing. Speak quickly. Sing. Speak quickly. Sing. Speak quickly. Sing.



Boat, boat, coat, coat, blow, blow, foe,
Speak. Sing. Speak. Sing. Speak. Sing. Speak.
foe, go, go, low, low, toe, toe.

Words for practice as above:—

Bow, bowl, grow, coal, cove, comb, cope, dough, dole, dome, doge, grow, foal, fold, hope, hole, home, low, lone, moan, most, post, oats, own, quote, row, wrote, sow, show, toe, vogue, woe.

Make the last consonant in each word very clear and distinct, whether in singing or speaking it; but be careful not to make a syllable of it—as *word-de. bowl-le.*

I.

This vowel is pronounced wrongly by a large number of people. The correct sound is slightly diphthongal, being composed of *ah* and *ee* said very rapidly. Many who would not use the coarser pronunciation of *oi* for *i*, unduly prolong the *ah* with an added nasal quality. This is prevalent in the north of England, especially in Yorkshire. In the south of England, principally in London, the *ah* part of *i* is turned into *aw*; consequently, when the latter portion of the vowel, the *ee*, is added, the sound bears a strong resemblance to *oi*, as in voice. The following practice will conquer either form of impure pronunciation of *i*.

Say *ah*. Prolong the sound steadily and gently, then quickly say *ee*. By degrees shorten the *ah* until you do not perceive the sound of it. You will then say *i* correctly, but still say the *ee* of the letter very short. The cheeks must be close against the teeth during the practice.

OO.

This vowel is often badly pronounced. The teeth are kept shut; the lips hardly parted; a disagreeable guttural sound, made by depressing the larynx and dragging down the root of the tongue, is made to do duty for *oo*. Another way, equally inaccurate, but not as unvocal as the foregoing, is to say the vowel with a shade of *u* in the tone. It has an unpleasantly affected or mincing style, with none of the clear roundness belonging to *oo*, properly pronounced.



PHOTO 19.

The teeth should be kept a little apart; the cheeks pressed against the side teeth; the top lip slightly raised off the teeth, and the corners of the mouth pushed forward. (*See Photo 19.*)

E.

This vowel, although not one which is usually abused in pronunciation, is often said with the teeth closed and the lips but slightly apart, under the mistaken idea that the true sound of the vowel requires a very tight position of the mouth. This has the effect of impeding the on-coming tone-wave, and causing either a throaty tone, or a very squeezed and cutting sound, which is extremely unpleasant, and which makes the voice harsh and shrill. It is the most difficult of all the vowels to say accurately with the mouth at all open, so as to give the true characteristics



PHOTO 20.

of the vowel, and yet to keep the tongue from blocking up the mouth, leaving only the tiniest aperture between it and the roof of the mouth. It is this position of the tongue in saying *e* which makes it the worst of all vowels for "forward" tone. Persevering practice, will, however, enable the student to open the mouth as in *Photo 20* while saying or singing *e*.

WORD LISTS.

The arrangement of the following lists of words has been considered only with a view to teaching correct vowel sounds, and distinct articulation of initial and final consonants.

Many speakers fail to sound both of two consonants following each other. *Clothes* is nearly always pronounced *cloze*; *posts*, *pōs*, with a long hiss; *depths*, *deps*; *modern*, *mod'n*. In the first three words the difficulty is increased by the absence of voice in the last letters. A little careful practice will enable anyone to pronounce these words accurately.

All words in the lists given must be practised with great precision, whether the consonants come at the beginning or at the end of the word, or at both. The consonants must be made to tell on the ear of the listener. Some of the words in the lists have the same final letter pronounced differently, as *reaped*, *heaved*; the first *d* being pronounced sharp, like *t*; and so on with other words. Care must be taken to say them correctly.

Sing the words, sustaining the vowel sound

during two beats. This will secure the due value of the vocal tone and the vowel quality, and will not detract from the clearness of the consonants. Then *say* them slowly and clearly.

TABLES OF WORDS FOR PRACTICE.

Fifty-seventh Exercise.

Consonants at beginning and end of words to be very distinct. The vowels are short. Read first across the page. Then take two lines, as ban pan, bed pet, &c.

ă	ě	ö	ũ	ĩ
ban	bed	bob	bud	bin
pan	pet	pot	pun	pin
fan	fell	fog	fun	fill
van	vex	volt		vintage
tap	ted	top	tug	tip
dab	den	dot	dun	dip
	ken	cot	cut	kill
gag	get	god	gut	gig
chat	chess	chop	chub	chip
jam	jess	jot	jut	gill
mat	set	mob	jug	lick
bad	zest	knob	mud	rig

ă	ě	ǒ	ǔ	ĩ
hack	beck		doth	if
hag	beg		other	live
batch	fetch	botch	us	miss
badge	ledge	lodge	buzz	fizz

Fifty-eighth Exercise.

Long vowels followed by more than two consonants. Be careful to sound the final consonants distinctly.

ā	ē	ō	oo	a as ah
faints	breathes	boasts	wounds	alms
bastes	beasts	coasts	wolves	harps
pastes	feasts	ghosts		carts
raisins	pierced	hosts		bards
	shields	posts		cards
	fields	folds		arks
		holds		hearths
		boards		arched
		forms		armed
		clothes		arms
				farms
				darned

Fifty-ninth Exercise.

Short vowels followed by more than two consonants.

ă	ě	ĩ	õ	ũ
alps	adepts	lifts	odds	butts
adapts	depths	crypts	adopts	buttons
banks	bend	gifts	off	basks
bangs	clefts	shifts	bottles	scuttles
bands	checks	widths	coddles	gusts
battles	chests	fiddled	costs	dozens
saddled	heavens	wisps	bonds	puzzles
gasps	nettles	wished	prongs	months
gasped	meddled	mists	wrongs	monks
hasps	guests	discs	thongs	punts
haggles	desks	picts	solves	lungs
chasms	tenths	sprints	corpse	bulbs
cants	helps	pricks	cords	mulcts
facts	healths	hints	forks	sulks
dazzled	elms	pickles	forms	
jacks		winks	storks	
lands		rings	formed	
lambs		jilts	horns	
match		builds	adorned	

ă	ĩ	õ
pangs	milked	corns
pants	milks	oven
sands	films	orbed
tanks		
thanks		
thatch		

Sixtieth Exercise.

Long vowels preceded by two consonants.

ā	ē	ō	oo	a as ah	ī
blame	preach	blow	broom	spark	ply
bray	breach	drone	troop	start	blithe
skate	tweak	throw	through	scar	tripe
slay	tree	scope	scoop	scarf	twine
sway	three	shrove	sloop		thrive
crave	smear	grow	gloom		drive
flame	shriek	clove	groom		slide
claim	tweed	slow			smite
mail	clean	glow			chine
	glean				crime
skein	green				glide
					grime

Sixty-first Exercise.

Short vowels preceded and followed by two consonants.

ă	ě	ö	ĩ	ũ
branch	bled	plots	bridge	blush
staunch	clench	blots	bring	brush
prance	frets	blobs	brick	clubs
flank	dwells	stops	brisk	front
frank	delve	spots	swing	trump
traps	glens	scoff	swift	plumb
drags	pledge	smock	stink	smutch
twang	press	snort		slung
thrash	delves	clogs		grunt
thwack	threads	gloss		
scant	spell	broth		
slabs	shreds			
smash				
snaps				
shrank				
gland				

Sixty-second Exercise.

Mixed vowels and diphthongs preceded and followed by consonants.

au	oi	ew	ou
cawed	boil	dew	bout
caul	joint	few	cowed
daub	coif	gewgaw	down
cause	coin	hewed	foul
gauze	coil	lewd	gout
ball	doit	mewed	house
pall	foil	pews	loud
fault	noise	thews	mouth
vault	alloy	views	how
chaw	royal	dupe	our
jaws	voice	duke	howl
sawn	hoist	cube	pouch
shawl		fume	rout
laws		huge	sow
thawed		mute	town
gnawed		newt	thou
dawn		use	thousand
fawn		yule	vow
walled		pure	doubts
wars			ounce
			owls

Hold on the diphthong only as long as one beat. It is impossible to prolong the compound sound. *Oi* is compounded of *aw* and *ee*; the second will be heard last.

The *u* sound will fade into *oo* when held on, because *u* is formed of *ee* + *oo*. The second sound is heard last.

Sixty-third Exercise.

Diphthongs preceded by two consonants.

au	oi	ou and ow
fraud	broil	bough
maud	adroit	scowl
broad	cloy	crowd
brawl	destroy	frown
brawn	groin	clown
prawn	employ	cloud
crawl		crown
drawl		drown
trawl		flounce
flaw		drought
claw		ground
stalk		scout
craw		shroud
		slough
groat		snout
small		spout
sprawl		stout
slaughter		plough
trawl		shroud

Sixty-fourth Exercise.

Initial consonants having certain similarity;
not to be misplaced.

ā	ē	o	oo	a as ah	
	beat	bone	boot	balm	} lip letters.
	peat	pole	pool	palm	
fade	feed	foam	fool	father	} under lip and
vane	veer	vote		vast	
					} teeth.
tale	teem	tone	too	taunt	
dale	deem	dote	do	daunt	} tip of tongue
sane	seat	soap	soon	salve	} against hard
zany	zeal	zone			
					} palate.
cake	keep	code	cool	calm	
gate	gear	goat	goose	guard	} hiss and
chase	cheap	choke	choose	chant	
jail	jeer	joke	jews	jaunt	} buzz.
mane	meet	moan	moon	master	
mail	peel	mote	moor	past	} throat
lame	lead	loaf	loop	laugh	
laid	lease	lore	loo	laundress	} contacts.
veil					
deign					} 1st as tch ;
reign					
					} 2nd as dj.
					} lip letters.
					} broad tip of
					} tongue
					} against palate.

Sixty-fifth Exercise.

Short vowels followed by consonants, with pronunciation varying.

ă	ě	ö	ũ	i	
clapped		topped	supped	tipped	<i>pt</i>
cabs	ebbs	cobs	cubs	fibs	<i>bz</i>
	deafen			stiffen	<i>fn</i>
		loves		lives	<i>vz</i>
	seven	oven		riven	<i>vn</i>
batten	threaten	rotten	button	bitten	<i>tn</i>
lads	bends	rods	funds	winds	<i>dz</i>
lashed	fleshed	quashed	hushed	wished	<i>sht</i>
hacked			bucked	picked	<i>kt</i>
wagged	begged	clogged	lugged	rigged	<i>gd</i>
matched	etched	notched		pitched	<i>cht</i>
	pledged	lodged	budged	ridged	<i>dgd</i>
hams	hems	bombs	thrums	dims	<i>mz</i>

Final consonants which are differently pronounced in certain words.

ā	ē	ō	oo	a as ah	
aped	reaped	hoped	cooped		<i>pt</i>
babes	Thebes	robes			<i>bz</i>
apes	deeps	hopes	loops		<i>ps</i>
chafed	reefed		hoofed		<i>ft</i>
waved	heaved	roved	grooved	calved	<i>vd</i>
saves	leaves	loaves	moves	calves	<i>vz</i>
haven	even	cloven			<i>vn</i>
ached	eked	poked			<i>kt</i>
	reached	broached			<i>cht</i>
aims	beams	roams	looms	alms	<i>mz</i>
pains	means	bones	moons		<i>nz</i>
bales	eels	holes	fools		<i>lz</i>
	peers	bores	moors	bars	<i>rz</i>

Pronunciation varying.

ADVANCED EXERCISES FOR CLEAR ARTICULATION.

Sixty-sixth Exercise.

Take a page of any ordinary book and read every word syllabically.

Do not shorten the vowels.

Divide the words into syllables as they are pronounced. Thus :—" Sol-it-ude oft-en pro-du-ces self-ish-ness. The men of a nar-row

cir-cle, co-te-rie, or small par-ty are more nar-row and big-ot-ed in their views than those be-long-ing to larg-er so-ci-e-ties.”

Sixty-seventh Exercise.

Whisper a page of a book so distinctly that a person at the opposite end of a long room can hear every word whispered, when standing with the back towards you.

Sixty-eighth Exercise.

Close the teeth all round.

Draw the corners of the mouth back as far as possible, and begin to read.

Greatly exaggerate the movements of the lips for any letter which is formed by such movement.

Say each word syllabically as in the previous exercise.

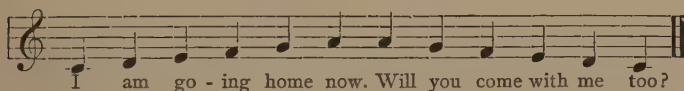
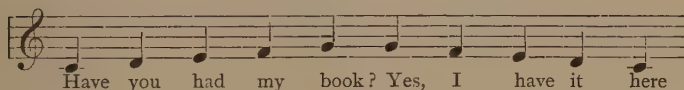
Read about twenty lines in this manner, open the teeth again, and read clearly and distinctly, exaggerating the opening of the teeth on all broad vowels.

You will be surprised and pleased at the ease with which you will articulate after this practice.

SYLLABIC READING TO NOTES.

Sixty-ninth Exercise.

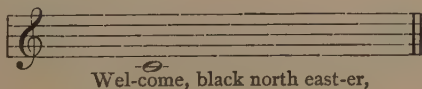
Take any passage of prose or poetry. Begin to *read* the first word on a low note. Take the second on a higher note, the third on the next above, until you have *said* five notes up the scale. Then reverse the process, and *say* a word or syllable to each note descending the scale to the note you started from. Thus—



Observe that the words are to be said, not sung.

Seventieth Exercise.

Recite a line of poetry or a prose sentence to one note, going up one note on each fresh line. Every syllable, every final consonant, every word to be perfectly distinct.

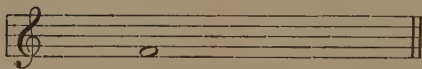




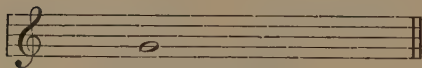
O'er the Ger-man foam,



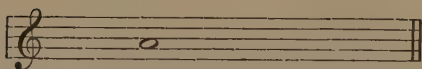
O'er the Da-nish moor-lands,



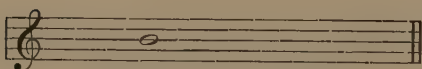
From thy fro-zen honre.



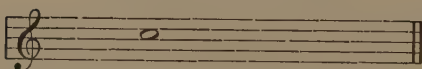
Tired we are of sum-mer,



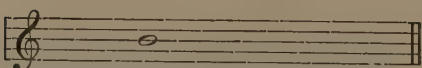
Tired of gau-dy glare,



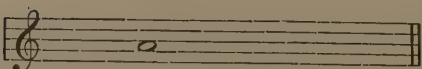
Show-ers soft and steam-ing,



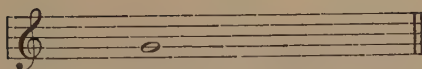
Hot and breath-less air.



Through the dark fir for-est,



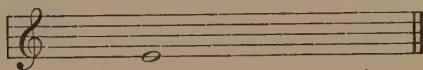
Thun-der harsh and dry



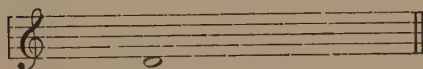
Scat-ter-ing down the snow-flakes



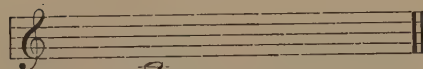
Off the cur-dled sky.



Hark! the brave north east-er!



Breast high lies the scent,



On by holt and head-land,
O-ver heath and bent.

These exercises can be varied in many ways, which will readily suggest themselves to the teacher. The notes must be within the compass of the speaking voice, and the syllables must be very distinct.

ACCENT AND PRONUNCIATION.

GOOD pronunciation includes distinctness of consonants, purity and due quantity of vowel tone, and correct accent. Of these the two former have been considered.

Accent means a stress laid on a certain syllable or syllables in a word. Generally speaking, words derived from the Saxon have the accent on the root syllable, while words from Greek or Latin have the accent on the last part of the word. On whichever syllable the accent falls it remains there, as a rule, through all its derivations, whether these are formed by prefixes or by affixes; as, *compátible*, *incompátible*, *incompátibility*. In nearly all words of three or four syllables, there is a second, or subsidiary, accent, as in the word *incompátibility*, which has two such subsidiary accents; the first on the syllable *in*; the second on *bil*; while the accent of the root

word, *compátible*, remains unchanged. Sometimes by the change of accent from the first to the second syllable a different meaning is given to the word; as *cómpact* and *compáct*, *cóntact* and *contráct*, *invalid* and *inválid*. The change of accents marks the employment of these words as different parts of speech; as noun and verb, or as noun and adjective. No one need be under any difficulty as to the right placing of accents; any good pronouncing dictionary may safely be taken as a guide, and the subject needs no further consideration here. Some writers apply the term accent to mean the vocal key. The word "pitch" is, however, more appropriate; and the confusion of using the same term in two different senses is avoided by its employment.

The exercises, in previous chapters, of words to ascending and descending notes in the scale will have done much towards showing how to manage the voice in the acquirement of the elements of inflection and modulation in speaking and reading. They form part of the mechanical drill necessary before attempting the artistic part of speaking, reading, reciting, &c. A good ear

for musical tone and a perception of rhythm and time are of much assistance in discovering and employing the shades of intonation requisite for conveying the just, appropriate, and harmonious delivery of the voice according to the sense and sentiment of the speech delivered or passage read. Where there is a deficiency in any respect very much may be done by patient study under a good teacher.

RESONANCE.

THERE is one point in connection with voice-training which has, until recently, received but scant attention from the majority of voice users; namely, the cultivation of Resonance.

If suitable exercises are carefully carried out, the practice will do much to assist both the quality and the volume of the voice, and to save it from the injury of forcing, and of reliance on the power of blast with which the tones are attacked.

Voice does not depend solely upon the vibrations of the vocal cords and the corresponding vibrations of the air passing between them, by which tone is originated. It follows the same laws as other sounds, moving forward and all around from the starting-point; and, like them, it is increased in volume by reinforcement, or resonance; the amount of increase largely depending upon the shape of the resonating chambers. For illustration, let

us turn to the well-known elementary experiment in acoustics of striking a tuning-fork and holding it over the tops of different-sized tumblers, noticing the varied resonance obtained from them, according as the air vibrations in the tumblers re-inforce the tone of the fork. This will differ according to the shape of the resonating cavities—the tumblers. And again, take an ordinary, rather long, straight, wide-mouthed bottle, about six inches in height; hold the tuning-fork over the bottle while you gradually pour in water, stopping frequently to notice the alteration given to the sound by the diminution of the air cavity. The tone will increase or decrease in volume, and also in character, according to the reinforcement it receives from the co-vibrations of the air in the bottle; or, in one word, from resonance. The tumblers and the bottle are the resonance cavities to the tuning-fork; the volume of the sound differing according to the shape and size of the cavity.

Yet another simple experiment, which, to some persons, is more convincing than the foregoing ones. Take a straight tumbler; strike a C' tuning-

fork; hold it over the mouth of the tumbler. The tone will be but feebly reinforced, if at all. Now take a piece of card and push it over the mouth of the tumbler. As soon as you alter the cavity of the tumbler to such a size that it will give a note in unison with the tuning-fork, you will get a loud, resonant tone which will distinctly fill a large room. Alter the position of the card by pushing it farther over the mouth of the tumbler, and notice how the tone alters. Try various positions of the card, observing the increase or diminution of the tone as you modify the shape of the mouth of the tumbler by the card. Then take an A tuning-fork. You will find the truth of the statement, that to give sounds of equivalent volume and timbre, different pitches of tones will require different lengths of the column of air, and different modifications of their resonance chambers.

From these experiments an idea can readily be formed of the great value of command over the use of the resonators of the voice. Those over which we can obtain the greatest control in adjustment are the mouth and the throat. Upon

the way in which this adjustment is carried out, and upon the varying shapes which result therefrom, we get either a bad or a good quality of voice—a clear or a muffled tone; the original vocal tone must, of course, be properly started. Fundamental vocal tone, as produced by the vibrations of breath and healthy vocal ligaments, has but little to do with the special quality or timbre of voice of each individual person; quality, or timbre, being due to alterations made on the fundamental tone during its passage through the resonating cavities of the voice. Part of these changes are due to varying shapes of the cavities; part to the degree of tension; part to muscular elasticity; and part to their dryness or moisture. What little influence may be exerted by the fundamental laryngeal tone over timbre, is doubtless derived from the difference in length and thickness of the vocal ligaments; over this we have no possible control.

It is probable that harmonic additions to the primary tone are assisted by the directness and precision with which the air column commences the vibrations. We may therefore acquire some

control in this direction by the manner in which we learn to apply the motor element—breath—to the vibrating element—the vocal ligaments. Full consideration of this interesting part of the subject is not within the scope of a practical work like the present.

Undoubtedly particular tones may be strengthened and their timbre improved by the additional resonance obtained through right adjustment of the mouth, throat, and other movable parts of the articulating processes.

The save of wear and tear to the voices of speakers and of singers by the acquirement of this knowledge is worth any trouble it may cost to obtain. By these changes in the position of the throat, tongue, back of mouth, cheeks, teeth, and lips we can entirely alter the quality of the voice, and also can produce, while singing the same note, great varieties of good or bad tone, and also good or bad vowel pronunciation. Every different pitch of the voice requires a corresponding air column of certain length and shape in order that due power of resonance may be given in its use; and every vowel shade

receives its tone quality and shape from modifications of those resonance cavities through which the original vocal tone passes on its way from the vocal cords to the outside of the mouth.

It is, however, necessary, in order to obtain the best and most lasting results, that these important parts should be in the best hygienic condition; *i.e.*, free from obstruction and irritation of any sort. If the cavities at the back of the nose and throat be blocked, or even only partially impeded, the effect on the voice is disastrous. Articulation is also much affected thereby. To have the mucous membrane lining the air-ways thickened along their entire length, or even part of it, has the same effect on the timbre of the voice as would result to the timbre of the best violin that was ever made if the body of it were stuffed round with wet cotton wool.

Still worse impediments are the presence of chronically enlarged tonsils and elongated uvula. These conditions are frequently passed over because they are not actually dangerous to life; but to the voice they are a serious trouble. They are also very unhygienic, preventing the proper

oxygenation of the blood by diminishing the intake of air ; and for other reasons which need not be entered into here. That which may be tolerated for a time in those who only use the voice for the purposes of ordinary conversation, becomes a matter requiring immediate attention from the man whose living depends upon his voice, whether he be a speaker or a singer.

COMMON FAULTS OF CARELESS PRONUNCIATION.



Can pronounced *K'n*.

I k'n go.	I can go.
You k'n see, &c.	You can see, &c.

And pronounced *an', 'n', un'*.

He an' I.	He and I.
Good 'n' bad.	Good and bad.
Pen en' ink.	Pen and ink.
Cause un' effect.	Cause and effect.
Bread 'n' cheese.	Bread and cheese.
Four 'n' one, &c.	Four and one, &c.

To pronounced *t'*.

T'-day.	To-day.
T' speak.	To speak.
T' look, &c.	To look, &c.

For pronounced f'r and fur.

F'r ever and ever.	For ever and ever.
F'r you.	For you.
Fur ev'ry.	For every.
Fr'm age t' age.	From age to age.
Fr'm my brother, &c.	From my brother, &c.

Do—ob.

I do 'bject.	I do object.
You do 'btain.	You do obtain.
I do 'bserve, &c.	I do observe, &c.

Sh—du—tu.

Won't chew?	Won't you?
Thi' shall.	This shall.
My jutty.	My duty.
A jutiful son.	A dutiful son.
Engli shauthors, &c.	English authors, &c.

Or as aw.

Play the awgan.	Play the organ.
Fetch a cawpenter, &c.	Fetch a carpenter, &c.

Wh—*h* omitted.

Wot, wile, witch.

What, while, which.

When *wh* is followed by *o* the *w* is not sounded. As who, whose, wholly, whom—pronounced hoo, hoose, holy, hoom.

Ity, ily, ible, pronounced *utty, ally, able*.

Charutty, famaly, cred- Charity, family, cred-
able, visable, &c. ible, visible, &c.

Io as *Oi*.

Voilet, voilence.

Violet, violence.

Or as vah'let, vah'lence.

T between two *s*'s.

Mis's, ghōs's, cōs's, &c. Mists, ghosts, costs, &c.

Also, do not omit the final *s* after *t* in such words.

D and *t*.

Sound them clearly in all words. Do not say "My lodging is on the *coal* ground," for *cold* ground. Nor yet "he is the *bes*' man;" say *best* man.

g final.

Laughin', ringin'.	Laughing, ringing.
Singin', lookin'.	Singing, looking.

Many persons who would be horrified if the letter *h* were dropped, omit the final *g*. It is as vulgar and inaccurate as leaving out the *h*. This imperfect pronunciation is caused by closing the front of the mouth and raising the tip of the tongue to the hard palate; instead of letting it lie against the lower teeth, and raising the back of the tongue to meet the soft palate in sounding *ing*. This most objectionable pronunciation is never used in a word of one syllable. The man who says singin', bringin', would not mispronounce sing or bring; he would not say "I can sin'," "He will brin'." He is therefore quite capable of properly pronouncing *ing* in any other position in a word. The omission of the *g* is an inexcusable laziness of utterance.

Do not say

bridle	for	bridal
principle	,,	principal
mettle	,,	metal

except	for	accept
excuse	„	accuse
goying	„	going
jest	„	just
depfh	„	depth
shore	„	sure
actially	„	actually.
assoom	„	assume
presoom	„	presume
prizes	„	prices
gray deal	„	great deal
windahs	„	windows
conc-cave	„	concave
ink-come, &c.	„	income, &c.

R.

There is scarcely any letter more abused in speech than *r*. This probably arises from its being partly consonantal and partly vowel in quality; and these varying qualities are confused, with great indifference to accuracy, by many people. In parts of Ireland, in nearly all of Scotland, and in the northern counties of

England there is a curious inability to give more than one pronunciation to this letter; the only sound in use being the rough, clattering, unmusical trilled *r*; a sound which only belongs to the letter when followed by a vowel, and in no other circumstances. This habit greatly interferes with clearness of articulation.

There are three well-defined pronunciations of *r*: the trilled or consonantal; the throatal; and the vocal, or vowel *r*. Some writers even distinguish a fourth sound of the letter, called the palatal; but it is not clear what position of the articulating process, nor what sound is meant by the term.

R at the end of a word or syllable followed by *e* mute is trilled on to the commencing vowel of the following word or syllable, as though the *e* were not there. Say "moreover" (trilled *r* in more) not "moh'over." Say "before a house" (trilled *r*) not "befoh' a house;" but do *not* say "mörre men," "beförre dinner."

Throatal *r* is said by a vibration of the root of the tongue against the throat—hence the name. It must not be in the least degree

guttural. It is very resonant and far-reaching when properly pronounced; one reason being that it is said with the mouth open, and the edges and tip of the tongue resting against the lower teeth all round. Many persons carelessly drop the throatal *r*, especially when it comes before *n*. A little precision is required to say it well, which does not suit lazy speech habits. Hence we hear such vulgarities as—

mod'n	for	modern,
tav'n	„	tavern,
gove'n	„	govern,
gov'nment	„	government.

The sound is the same as in the words fern, earn, learnt. Say those words with strong articulation, listening carefully to the *r*. Then say one of the words in the example given, until you get the right sound.

The same sound should be given to *r* before other consonants: north, worth, birth, bird, card, burn, &c. Do not omit the *r*, changing north into *nawth*, and card into *cahd*; nor yet change the *r* after *i*, *u*, and *e* into the slightly prolonged sound of French *e* as in “de.” The late Dr.

Ellis designated the sound by *u'*. He considered that there are twelve different sounds of *r*.

The vocal, or vowel, *r* is principally used in short syllables. Its pronunciation slightly varies according to the vowel which precedes it. If it comes after *ă* or *õ* at the end of a dissyllable it is pronounced like *ah'* and *õh*, with a strong *staccato* termination; as, collar, dollar, captor, flavour. *R* following after *e*, *u*, or *i*, at the end of a word, is pronounced like *e* in French *de*, slightly prolonged; the same vowel quality being used, but without the *staccato* as used in French.

Many persons prefix *r* with *w*, even when that letter is not made to take the place of *r* altogether:—

wrun	run
wrinse	rinse
wrow	row
wripe	ripe

This incorrect pronunciation is caused by wrapping the lips round the teeth, and protruding them as in sounding *oo*. Lift the lips off the teeth, and practise words beginning with *r* before a glass. This will at once show in what the incorrectness

consists, and will assist in acquiring a clear sound.

Never insert an *r* after a word ending in a vowel. Do not say “Victoria-r-our Queen,” “I saw-r-a man eating a raw-r apple,” “The idea-r-of it.” This pronunciation, bad as it is, is often heard, having been contracted in childhood, and continued through youth to adult age without correction. It is caused by allowing the tongue tip to leave the lower teeth and rise to the palate, instead of remaining flat in the mouth. Practice before a looking-glass will soon show the cause of the mal-pronunciation and its remedy.

SOME HABITS TO AVOID.



RAPID SPEAKING.

THE speed at which exercises in articulation are taken is of considerable importance. It is a very reprehensible practice to recite portions of prose or of poetry with great rapidity. Persons who have adopted this habit under the mistaken notion that they will thereby acquire clear, distinct utterance usually become indistinct, inaudible speakers. Their voices never “carry,” because the consonants come so closely together that the tone has no chance to get out of the mouth before it is stopped by the next consonant. This habit of gabbling is often, from mere mechanical practice, carried into speaking and reading, and is extremely difficult to break. Great precipitancy of utterance and rapid speech generally result in a sacrifice of sense and expression to a mere

acrobatic achievement. Words should not be hurried and tumbled, syllable over syllable, until the whole speech is a confused, unmusical mass of consonants. As a rule, every beginner, of whatever age, who studies the art of speaking and reading, has a tendency to considerably overdo the speed; and this tendency is increased by rattling off pieces of prose or poetry at lightning speed under the delusive notion that good articulation will thereby be gained. The agility of the muscles which is hoped for by this means is obtained more easily and quickly by direct exercises of the muscles employed, such as those in the foregoing pages of this book. Patter sentences are permissible, as "Peter Piper picked a peck of pepper;" "Around a rugged rock," &c.; "Three blue beads," &c.; but nothing deserving the name of a composition, whether of prose or poetry, should ever be gabbled as practice. It is easier to form a bad habit than to break one.

SAYING TOO MUCH IN A BREATH.

A still worse habit than the practice of gabbling is that of reciting a number of lines of

poetry or prose in one breath under the erroneous notion that thereby the breathing and voice muscles will be strengthened. A mere elementary knowledge of the physiology of breathing would suffice to show the harmfulness of such an exercise. It is calculated to injure the lungs, as well as the power of breath control. In cases of delicate lungs, bleeding has been known to follow this practice. The golden rule for breath-taking for speaking and for singing is to take but little breath and to renew it often. The direction to fully distend the lungs with air before commencing to speak is also wrong. It causes "breathy" tone, and imposes considerable muscular strain in the effort to control an unnecessarily large quantity of breath; it also greatly lessens the clearness and power of the voice.

MOUTH BREATHING.

The habit of inspiring through the mouth when speaking and reading is responsible for a large amount of throat trouble. By nose breathing the air is filtered, warmed, and moistened before it reaches the throat. Dryness of the

throat and tongue is avoided, and the practice helps to prevent chronic laryngitis, or, as it is usually called, “clergyman’s sore throat” and “school teacher’s sore throat.” The habit of nose breathing is of so much value to speakers that it is worth any amount of trouble to acquire, for vocal and hygienic reasons, as explained in a former chapter.

NOISY BREATHING.

Taking breath audibly should be checked before it becomes a habit. If a speaker exhausts his supply of air, by going on too long without renewing it, he will use up a portion of residual air in the effort to go on speaking; there will then be a loud, gasping sound made, as the necessarily large quantity of air is drawn in to replenish the lungs. This noise, which is sometimes as loud as the voice, is most ugly and inartistic. If breath is taken thus through the mouth, more noise will be made than in taking it through the nose. If the nasal passages are unimpeded, any quantity of air can be taken through the nose without the least noise or effort.

Noise in the air-ways is a signal of trouble of some sort. Nature has left room enough for all the breath wanted, on any emergency, to pass through the nostrils. If these passages are blocked, or partially blocked, from any cause, not only is there a difficulty in inhaling sufficient breath through them, but the resonance of the voice greatly suffers in consequence, and the conditions should receive attention. In slight cases, lessons in right breathing will overcome the bad habit of mouth breathing, and will assist in keeping open the air passages when surgical interference has been deemed necessary.

EXPLOSIVE NOISE AT COMMENCEMENT OF TONE.

An idea is held by some persons that the voice carries farther if started with an explosive sound. This is not only an erroneous idea, but a mischievous habit, causing ultimate injury to the throat. The "explosive sound" is not voice; and unless its force ends before the voice commences, the tone is harsh, hard, and unsympathetic. The continuance of this trick has frequently necessitated entire abstinence from

voice use for many months, as well as great physical suffering; the resulting throat conditions being always serious. Carefully avoid the habit; or if it has already been formed, take the earliest opportunity of learning how to get rid of it, before matters get too bad for such assistance.

POSITION OF LARYNX.

The larynx must be allowed to keep its natural position in the throat, with sufficient freedom to move a little higher or lower according to the requirements of the voice and of articulation, both of which greatly affect the position of the larynx, and are, in their turn, affected by its position. It rises for some notes and falls for others. It is hung on to the tongue bone, which goes through the thick root of the tongue. It therefore not only alters its position for every varying pitch of the voice, but also for every movement made by the tongue in articulating. It is against the laws of physiology, and also against common sense, to try to hold the larynx in a fixed position; yet there are teachers of singing and of speaking who go so far in

unphysiological directions as to direct their pupils "to drag the larynx well down into the chest." It is a cause of great irritation to the muscles of the throat, besides being a fertile cause of throaty tone, and ultimate voice failure. The student is earnestly warned against this hurtful habit.

VIOLENT VOCAL PRACTICE.

It ought to be superfluous to caution students, whether of singing or of speaking, not to use any violence whatever in the practice of voice use; but judging from the frequent cases of diminution of compass, of quality, and of power, accompanied by chronic throat troubles, it is painfully evident that loud, forceful voice exercise is all too prevalent. The muscles of the throat follow the same laws as other muscles, except, perhaps, that they require greater care in their development, which must be gentle and gradual. There should be no aching, no feeling of fatigue or constriction after or during practice. If there is, it is a sign of something wrong, either in the particular exercise for the particular voice, or in the manner of its use. Do not believe, as some teachers

affirm, that aching in the throat is a sign that your voice is getting good from the exercise. It is receiving injury. Still more injurious is pain in the lungs from breathing or voice exercises.

STARTING TONE BY HUMMING.

This is another habit to be avoided. Many begin words with a nasal hum, especially if the first letter is a vowel; as, n'yes, n'after, &c. The words should not be preceded by *n*. This is caused by not allowing the tongue to lie flat in the mouth, with the tip against the lower teeth, before starting the vowel. Any sort of drawling tone before a word interferes with accuracy of pronunciation and precision of tone.

PITCH.



ONE of the most important considerations for a speaker is the "pitch" in which he habitually uses his voice. Without going into physiological details, it may be stated that the continuous employment of a wrong vocal pitch in speaking is as injurious to the throat as the habit of forcing up the registers in singing. Like many other points connected with voice training, this can only be taught orally. It is a matter of voice *training*, the practical part of which can neither be taught in lectures nor in books, but only by actual work done.

The most common error as regards pitch is that of commencing on a loud, high note, under the mistaken notion that it will "carry" farther and more easily. But the notes in the highest part of the speaking voice are shrill and harsh. They are also thin and poor in volume, and the

constant use of them puts a strain on the muscles which control the actions of the vocal cords, and also upon the cords themselves; while the effort to maintain loud, high pitch is extremely fatiguing, as well as injurious.

In determining the right register in which to commence a discourse, the speaker must mentally gauge the size and structural arrangements of the building in which he has to speak. These differ in almost every case. The height, breadth, shape—whether square, oblong, or round—the number, position, and size of galleries and pillars; the sort of roof or ceiling; the number of the audience; these are all conditions which must be taken into consideration by the speaker, who must have command over his vocal resources to meet these varied requirements. The safest rule to adopt is to commence in the middle part of the compass, from which it is easy when becoming earnest, animated, or energetic to ascend to a higher key. Care must, however, be taken to return again to the middle range as soon as possible. The emotions and passions, such as joy, triumph, courage, defiance, entreaty, are usually expressed

in a high key; while solemnity, sorrow, awe, fear, take a lower tone of voice. From the middle range of the voice it is easy to go lower according to the requirements of the speech or recitation, always returning again to the middle range. He who begins on a high pitch, under the idea that he will be better heard, will continue on that pitch throughout his speech, even if he does not rise to still shriller notes. The strain will become greater and greater as time goes on, until the voice is reduced to a painful hoarseness by the end of a speech or sermon; and continuation of the habit will produce that scourge of speakers, chronic laryngitis.

INFLECTION.



INFLECTION is a very interesting branch of the study of the speaking voice. Clear, audible voice, distinct articulation, and correct pronunciation require the addition of inflection to enable the speaker or reader to express the varying feelings and emotions which would pass through the mind of a person who gave extempore verbal utterance to them. This is, perhaps, a popular way of expressing the general law that "feeling is a stimulus to muscular action." As voice is, in great measure, the result of muscular action, it is perfectly logical to assume that mental feeling influences those muscular movements which result in certain variations of vocal tone to which the term "inflection" is given. The voice slides, evenly and smoothly for the most part, from one note to another up or down,

sometimes with a wide interval, sometimes only from one tone or semitone to another. Occasionally the transition is abrupt, with a strong *staccato* movement, according to the feeling which suggests it. A person hearing a startling, incredible piece of news would, probably, ejaculate "What?" in two notes, from *doh* to *soh*, with a strong *staccato* on *soh*.

Inflection falls on the vowel of the strong syllable of words, the time of which is slightly prolonged, in order that the tones may make on the ear the impression of any particular feeling, such as appeal, entreaty, command, &c. To learn inflection is usually less trouble to a pupil than to learn modulation; but if anyone should find it difficult, the following exercise will greatly facilitate matters.

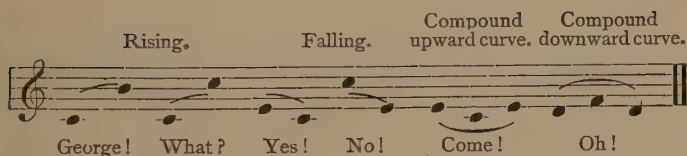
Seventy-first Exercise.

First sing the notes several times until they are easily and accurately done; then *speak* the inflections to the same words, carefully keeping the distances of voice as in singing. The key can be changed to any other according to the requirements of each voice.

described as a vocal curve. In the upward curve the movement is from above down, and then up again to the same note started from. This inflection is used in interrogation, and in expressing doubt or vehemence. It is also used in appeal, insinuation, or in warning.

In the compound downward curve there is first an ascending tone followed by a falling tone. It is used in surprised enquiry, sarcastic remarks, &c.

INFLECTIONS.



It is better to learn the many shades of inflection and modulation by listening to a good reader or speaker. The attempt to do more than give suppleness to the voice from written rules will make a very artificial and mechanical style, which is always deprecated. On the proper use of the inflections of the voice, and upon its judicious modulation, the attractiveness, variety,

and harmony of speaking and reading depend. When a man has not the power rightly to inflect and to modulate the voice according to the sense of the words he uses, his speech falls on the ear dull, lifeless, and wearisome in the extreme, however excellent the matter of his discourse may be.

MONOTONY.



The majority of the defects of inflection which we notice in speakers and readers arise from an artificial method of employing the voice, entirely different from their accustomed manner in speaking. The most objectionable form of artificiality is monotony, or the use of the monotone, which is an unnatural method of speaking. Not only is this artificial style opposed to intelligence and good taste, but, from the voice trainer's point of view, there is very little so destructive to the health of the throat and the voice as the monotone; especially if, as is usually the case, no heed is paid to the requirements of each particular voice as regards its pitch. It frequently happens that clergymen come for voice - training lessons with the voice utterly broken down, the throat in a serious state of

inflammation, and the health impaired by the suffering which has been caused by the incessant use of the monotone—so injurious is its constant employment.

The voice, with all its marvellous powers of intonation, inflection, modulation, and expression, should be made the interpreter of the noblest thoughts and deepest feelings. It can be made to convey the finest subtleties of the human mind, and can convert mere words into vivid vocal pictures.

The ancients knew perfectly well how to employ these powers of the voice to the best advantage. Quintilian says: “The true management of the voice is partly effected by *variety*, which alone constitutes an eloquent delivery. The opposite to variety is that monotony which consists in one unvaried form or tone of expression. The art of varying the tones of the voice, not only affords pleasure and relief to the hearer, but by the alternation of exercise relieves the speaker. The voice is to be adapted to the subject and the feelings of the mind, so as not to be at variance with the expressions. We

should therefore guard against that uniformity of character called by the Greeks monotony, or the monotone. Even in the same passages, and in the expression of the same feelings, there must be in the voice certain nice changes, according as the dignity of the language, the nature of the sentiments, or the transitions require."

It is in the tones, the inflections, and the modulations of the voice that this psychological element lies in a well-delivered discourse; it is the going out of the soul of the speaker to the souls of the listeners, through the medium of the voice, which conveys the spoken words.

No effort should be spared to attain this command over the voice. It is amongst the foremost accomplishments; for as language is the medium by which we communicate our thoughts and feelings to others, so the force and power it exerts over us must naturally be considerably modified by the *manner* in which it is conveyed to us; the monotone being by far the worst manner. There are various ways of being monotonous.

1st, The injurious practice of a uniform tone, by which a dull unvarying sound is produced, unrelieved by inflection or emphasis.

2nd, The monotony of incessantly repeated cadence, always commencing on the same key-note ; always ending on the same note. This is most distressing to listen to; even more irritating than constant monotone, and often far more difficult of eradication.

3rd, The monotony of emphasis. Many speakers make a point of forcibly emphasising adjectives and adverbs. This too frequent obtrusion of distinguishing words not only becomes a nuisance, but destroys the effect intended to be produced. Where so many words are forcefully enunciated, no one in particular stands out more clearly than the others. Thus the constant repetition of emphasis causes a sameness, which becomes as wearisome as any other form of monotony.

4th, Another mode of monotony is in the rate of utterance, whether quick or slow. The man who habitually pours out his sentences with the vehement rush of a torrent, or the man who

always talks and reads with aggravating slowness, is equally practising monotony. Variety, judiciously employed—of tone, of inflection, of cadence, of speed, of emphasis—is necessary in order to sustain interest and attention, and as an enormous relief to the speaker's own voice.

EMPHASIS.



EMPHASIS differs from rhythm because it only affects the principal words or clauses of sentences, being given for the purpose of presenting them more clearly and vividly to the understanding. Its employment is a necessity, and the recognition of the right and proper amount of emphasis, and of the words on which it should fall, requires discriminating care. By its just use we make others see our meaning as we mean it; we make them feel as we feel; we convey to the minds of others feelings, affections, emotions of pleasure, joy, sadness, or anger. It is one of the most effective parts of oratory, and the greatest care is necessary in training the mind rightly to appreciate when, and how, how much, and how often to emphasise. Wrongly placed emphasis shows that the mind of the speaker or

reader does not fully enter into the spirit and intention of the subject.

Educated people seldom speak their own thoughts with false emphasis, although a vehement speaker is sometimes carried away by excitement, and enforces his views too strongly. In delivering the ideas and compositions of others great care should be taken to study them first, and to render them as faithfully as possible, without exaggeration of emphasis, and yet without colourless monotony. If no opportunity for this preliminary study can be had, and the reading has to be "at sight," the eye must go in advance of the words spoken, to keep the mind aware of the general sense of the passage which comes next. This is only learnt by constant practice.

Emphatic words or phrases are usually marked by increased force of voice, but emphasis may be given in many other ways than by greater loudness. A pause before and after the word which is to be made prominent is often employed. In a solemn passage, speaking in a low key on one or two notes only will serve to

give expression and emphasis. The prolongation of the vowel quality of the word without any stress is suitable for some kinds of emphasis, and a *staccato* pronunciation is excellent for others. One word of caution must be given to the student. It is this: on no account overdo the emphasis either by using too loud a voice and shouting, or by repeating it too frequently.

RHYTHM.



RHYTHM, or quantity, or poise, is a quality apart from verse which is found in all languages to a certain extent, but which is much greater and more continuous in the good speech and writing of civilised nations than in barbaric speech, although it exists even in that. Taking our own language as an example, there is not a sentence in it which does not contain these two elements—1st, grammatical construction; and 2nd, a certain inherent sensation of sound, which is conveyed by the swing or pulsation given to words by the voice. By the variations of this quality the emotional part of words, phrases, or sentences is represented. If this is absent from speaking, reading, or reciting, a natural law is violated, defective delivery being the result.

The more natural and flowing the diction, the more evenly and regularly falls that pulsation to

which the name of “rhythm” is now usually applied. It is the ever-recurring action and reaction, the long and the short, the heavy and the light syllable, which constitutes the measure of all speech; unconsciously marked out and defined like the measure and the rhythm of poetry and of music. The time-beats, to borrow a term from music, fall at about the same intervals, and, as a rule, on alternate syllables, until the speed of an entire sentence is altered for the sake of effect, when it is quickened or retarded; but the same relative rhythmical time is even then maintained. When the rhythmical stress or beat does not fall on alternate syllables, but is divided by two or three small syllables or unimportant words, they are said quickly, and thus the swing of the rhythmical pendulum is evenly maintained. If, on the contrary, the rhythmical word or syllable is not followed by one or more short syllables, but by a word which, from the sense of the passage, requires more stress, a pause is made between these two words equivalent to the short beat; or the vowel quality of one or both words is slightly prolonged, and thus the time is made

up. On this point of the right maintenance of rhythm, even in rapid passages, G. H. Lewes wrote as follows: "No sooner have they [actors] to express excitement or emotion of any kind, than they seem to lose all mastery over the rhythm and cadence of their speech. Let them study great speakers, and they will find that, in passages which seem rapid, there is a measured rhythm, and that, even in the whirlwind of passion, there is as strict regard to 'tempo' as in passionate music. . . How many are there who suspect the mysterious charm which lies in rhythm, and have mastered its music? How many are there who, with an art which is not apparent, except to the very critical ear, can manage the cadences and emphases of prose, so as to be at once perfectly easy, natural, yet incisive and effective" (*On Actors and Acting*). Herbert Spencer said, on the subject of rhythm in speech: "That the several kinds of rhythm characterising æsthetic expression are not, in the common-sense of the word, artificial, but are intenser forms of an undulatory movement, habitually generated by feeling in its bodily

discharge, is shown by the fact that they are all traceable in ordinary speech" (*The Rhythm of Motion*).

Universal as is rhythm in speech, a number of persons transgress its rules as soon as they commence to read or speak in public. Light syllables are strongly marked and heavy ones passed over lightly. Long vowels are pronounced short, and short ones are drawled out. These errors give an artificiality to the language used, which is an offence against good taste.

The following examples will show the time-beats in different styles of literature.

"The cùltivátió of stýle is véry jústly máde a párt of éducatiún. Évery thínq which is wríttén is méánt éither to pléase or to instrúct. The sécond óbject it is díffícult to efféct withóut atténding to the fírst, and the cùltivátiún of stýle is the ácqúisítiún of thóse rúles and líterary hábits whích sagácity antícipates, or expérience shóws to be the móst efféctual méans of pléasing" (*On the Study of Latin and Græek*, Sydney Smith).

"The cóach was ín the yárd, shíninq véry múch all óver, bút withóut ány hórses tó it as yét;

and it looked, in that state, as if nothing was more unlikely than its ever going to London” (*David Copperfield*, Dickens).

“ There is nothing, perhaps, more remarkable in the progress of the country than the advance which of late years has been made in the diffusion and in the quality of education. The advance which England has made in population, in wealth, in every thing that constitutes in common opinion the greatness of a country is well known and most extraordinary” (*On Competitive Examinations*, Lord Palmerston).

The rhythmical syllables are not necessarily emphasised beyond the natural swing of the sentence ; but should an occasion for emphasis present itself, it is better to allow it to fall on such syllables if possible.

In poetry, the rhythm is strongly marked, and should be maintained. The words which rhyme should be very slightly accentuated so as to show the end of each line. To read poetry without its right metre and rhythm, as if it were prose, is quite wrong. In the desire to avoid a “sing-song” style, some persons go to the opposite

extreme, and endeavour to eliminate from a composition every sign that it is poetry, although written purposely in measured cadence, rhythm, and rhyme. The practice is most objectionable; it causes the ear to lose the sense of versification, and takes away the music of poetry.

Good reading, whether of prose or poetry, requires long and careful study and actual practice. "A few lessons," "a few hints," "the pith of the matter" will only serve "to make confusion worse confounded." Even if students had no bad habits to eradicate, taking up much time, it would be impossible to make good readers or speakers without long and continuous practice. Some portion of every day should be set apart for voice training and for reading.

MODULATION.



A SPEAKER or reader may use a right key at commencement of a speech, and may employ right inflections within the space of each sentence; yet, from inability to modulate the voice from one key to another, he may wholly fail to produce effect, and may weary not only his own throat, but also the attention of his listeners by the reprehensible habit of keeping entirely to one key throughout.

As regards what has been called “the vocal key” of a literary composition, or a passage from prose or poetry, there is much misunderstanding. Properly speaking, there should be no such thing as one key for a whole piece, of whatever description. This erroneous notion has very much to do with the unpleasantly monotonous way in which numbers of people

read, recite, and speak. Practice under a good teacher will enable every one to raise or lower the voice to any key within its compass. Infinite art and experience are required rightly to modulate the tones of the voice so as best to convey the various sentiments and emotions, and the meaning of that which is in the mind; and still greater skill and knowledge justly to interpret and present the written thoughts of others.

Almost every sentence has, or should have, a different key; and every note or cadence in the sentence should bear its proper relation to the key-note, as in the case of a musical composition. It is this practice which makes the speaking voice of some persons so attractive. People never tire of listening to them, especially if the words are clearly articulated. The habit goes far to prevent throat fatigue; because the change of key gives relief to the vocal muscles of the throat.

A few generally recognised rules on modulation of the voice during sentences may be useful.

1st, Clauses which contain a parenthesis should be given in two keys—the first and last

parts should be higher than the middle clause, or parenthesis. "There are some, but very few, who can use the voice well without training." In this sentence the voice slightly rises on "some," and is lowered several notes for the parenthesis, rising again to *precisely the same note* on which "some" was said as soon as the word "who" is uttered.

2nd, Parts of sentences in opposition, or in antithesis to each other, should be strongly marked by modulation to another key, either higher or lower according to the sense.

3rd, If a question is asked and answered by the same person as a form of oratorical force, the answer is generally in a lower key. "Shall we now contaminate our fingers with base bribes, and sell the mighty space of our large honours, for so much trash as may be grasped thus? I had rather be a dog and bay the moon, than such a Roman." Here the answer is said much lower than the question, and with strong emphasis.

Some authorities consider that passages which amplify or add to the original importance or information in the sentence, should be said in a

higher key and with a greater emphasis than any other part. Unless this enlargement of the sentence is in the form of an interrogative, the rule cannot be said to hold good, unless in very exceptional cases.

4th, The clauses of any sentence which contain the most important part of its meaning are those which are to be delivered in a strong voice; but the particular key, whether high, medium, or low, must depend upon the nature of the sentence as a whole. If gladness is the theme, a bright, clear, rather high key should be used. If a reason is given, as in argument, the middle tone of voice is appropriate; if sadness, or dejection, or disappointment is the burden of the words, a low tone is used. Between these three general keys run an infinite variety of minute grades of tone, which, rightly employed in the modulation of the voice, give an inexpressible charm to any discourse. In all things pertaining to cultivated voice, whether in speech or in song, careful study and continuous vocal practice are absolutely necessary. The intellectual perception of the right method of

procedure is not sufficient; work, steady and thorough, is indispensable. A very common bad habit is that of not ending a sentence on the key-note of that particular sentence, but on a note or two above it. This gives an irritating, unsatisfied feeling of want of finality, as though the statements made were incomplete, and that something else remains to be said. A person with a strong musical faculty would perceive this at once, and would probably intuitively correct it. There is so much of music in speech, that it is always a great assistance to a reader, reciter, or speaker, if the study of music has been carefully carried on.

Another extremely objectionable habit is that of diminishing the *sound* of the voice whenever the pitch is lowered at the end of a phrase. This is an error of so elementary a character that it seems astounding so many of the clergy, members of the bar, actors, and other speakers should constantly fall into the habit. It is extremely difficult to break both these bad habits, the more so, as few people are willing to believe or to recognise the faults for themselves; yet by

the second of them the most important words of the sentence are often entirely unheard by the audience; the sense of entire paragraphs being lost for want of the important words at the end of sentences.

PAUSE.



THE skilful use of the pause is of great value to the art of reading and speaking. Its judicious employment facilitates the taking of breath, and the change of vocal pitch from a lower to a higher key, or the reverse. The management of pauses is one criterion of the ability and culture of a reader, reciter, or speaker. The novice reads on and on, paying just a slight attention to the various punctuation marks, probably using them as breathing places only; thereby losing the feeling, elegance, harmony, rhythm, or force of the passages read.

As regards the taking of breath, it should be well understood that stops are not breathing places; but that they may be used as such if fresh breath is required at a place where a stop comes. The old rule of taking breath only at a full stop is a most pernicious one. It would be

almost as great a fault in another direction to take breath at every comma. Stops are necessary for the purpose of enabling the reader to understand at a glance the grammatical construction of a sentence and the meaning of the author. It is often necessary to stop at a comma, or one of the other minor divisions, without taking a fresh breath ; because there is already sufficient air in the lungs, and to take more would impair the clearness and accuracy of the commencement of tone. Unfortunately, few writers understand how to punctuate ; and it seems to be the fashion in modern writing to leave out as many stops as possible, omitting colons and semi-colons. Passages which appear to be woefully complicated, often owe their obscurity of meaning to bad punctuation ; they at once become clear to the understanding on the insertion of the right stops in the right places. These are, however, “ grammatical pauses.” Those which are necessary for good and expressive reading, reciting, and speaking are called rhetorical pauses, many of which come where no stop of any sort occurs in print. They are useful, and

even necessary, for the purpose of effect; for increasing the appreciation of the meaning of sentences by isolating them between two periods of silence; for emphasising thoughts and feelings; and also for replenishing the supply of breath. These rhetorical pauses differ in length according to the construction of a sentence, and also according to the sense or feeling to be conveyed; sometimes being little more than the length of a comma, at others longer than a full stop. The time of these pauses is, to a large extent, arbitrary, depending on the taste, feeling, and judgment of the reader; but their judicious employment is a valuable adjunct to the effectiveness of delivery. Speakers seldom realise how grateful to an audience is the sense of relief from continuous listening which occasional lengthy pauses afford. The mind of the speaker is always in advance of his audience, because he knows what is coming next, and also all that he means to say. The occasional pause, without rhetorical intention, assists the hearers' minds to assimilate the mental food offered them. Much more can be remembered of the speech of a man who adopts this

habit than of a speech delivered like the unceasing rush of a torrent.

The art of using rhetorical pauses is too far removed from definite rules for such to be of any value to a student. Examples by oral instruction, and the subsequent guidance of judgment and good taste, are the best means to use for their effective employment.

DELIVERY.



DELIVERY, in its application to reading, recitation, and speaking, is the art of representing human emotion and intellectual perception by appropriate expression in voice, language, and manner. Without analysing the reason, the hearer's mind is played on through the ear, and responds to the feeling, or is convinced by the presentment of the argument. On account of the exaggerations in style adopted and taught by those who are not true artists, many objections have been made to any sort of training in rendering prose or poetry, or even in speaking. These objections are principally based on the inflated, pompous, stilted, unnatural manner adopted by those who have been satisfied with a superficial knowledge of the subject.

Conventionality and artificiality, whether of voice, manner, or gesture, are entirely opposed to true art, and their adoption destroys spontaneity. It will, however, be readily admitted that spontaneity untaught means awkwardness of manner, inability to call to aid and to control the powers of tone, of inflection, of emphasis—of all that goes to make up effective and expressive delivery.

Good delivery in speaking and reading requires, as its foundation, the practical application of the work which the student of these pages has been perfecting in the exercises already given.

They are correct breathing and breath control; good voice production and management; distinct articulation; pure vowels; refined and accurate pronunciation; proper pitch; just inflections; musical modulations; rhythm; emphasis; pause; speed. These form the means of acquiring the mechanical dexterity which is an absolute necessity before the ideas we possess can be appropriately and effectively conveyed to others. This technique is an essential part of

all true art in speech; but there is still a very important part to be learnt. To it must be added the cultivation of expression and style, and all which appertains to oratory.

Good style demands natural delivery; or rather, that the art of speaking shall be so used as to conceal that art, and appear natural. To appear natural when reading or reciting the thoughts of others, or when addressing our own ideas and views to an audience, requires much art; and the prejudice against all study of this art is as unreasonable as would be a prejudice against the study of pronunciation, of grammar, or of logic. The man who shows himself immersed in the technique of his art is the half-taught man, who vainly imagines that "a few hints" will enable him to become an acceptable speaker; and it is this half-study which has brought discredit on a part of education which should be as necessary as the acquirement of good handwriting.

The technical part of the training ought to be so perfectly acquired as to be forgotten in its practice. A pianist is not a musician until he has

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conquered the wearisome mechanical exercises which have made him master of the key-board. The grammatically correct speaker does not need to trouble himself with mentally parsing every sentence he utters. So with the speaker. His technique must be so completely and automatically perfect that he will be able to forget the mechanical part in its perfect application. Mannerism is the result of superficiality; ease and grace result from constant repetition of good habits. In spite of the cant phrases about "born orators," "spontaneous genius," there is no room for doubt that cultivation, study, observation, reflection, and labour form the only way to success. A man may be born a genius, but an orator is made; and however great genius may be, it has the most power when thoroughly instructed and perfectly regulated. Sansom, the great French elocutionist and actor, said "No man can be master of his public till he is master of himself; he can only be master of himself when he is master of his voice and of his manner; and he cannot be master of these two important factors to success until

he has learned it by hard practice more than by theory."

When mastery over the mechanism of delivery has been thoroughly acquired the speaker or reader must forget self in the subject, thinking only of the best way of presenting it, in order to retain the appreciative attention of all hearers. He must cultivate an earnest, sincere manner, free from affectation, from pomposity, and every species of artificiality; full of life and feeling, of simplicity and naturalness.

Some persons have a tendency to tameness and monotony of style. Nothing will conquer this defect so much as the practice of reading aloud conversations or good dramatic selections. Each type of person in the piece should be carefully studied, and the particular character so truly represented that the listener will know which person is supposed to be speaking, without prefixing the name, each time the words are spoken which the author has written for his various characters. As regards the voice inflections, they should be such as would ordinarily be used by persons in conversation; avoiding

exaggeration of any sort. In order to carry this out it is necessary to have before the mind's eye a vivid picture of what is to be brought before the mental perception of the audience. The speaker's mind must lay hold of the minds of his auditors by the tones of his voice, by the words of his speech, and by the expressiveness of his manner. This is more easily done in speaking than in reading. It is always more difficult to put animation and spirit into the writings of another in such a way that they seem to be natural; the reason for the difference being that, in speaking, the thought precedes the spoken words; appropriate tones and inflections are more easily controlled in consequence, and are therefore more natural.

Any sort of dramatic reading—that is to say, anything which represents scenes from actual life, is much more difficult to read well than to relate well; it is also more difficult to read a play well than to act in it, because an actor plays only one part. For the time being he becomes the one person he represents, in thought, in word, and in act. The reader of a picture from real life, or of

a play, on the contrary, must represent not one person only, but every person, of every age, of every disposition and mind; must express every alteration of voice and every feeling of each figure in the picture or play. It can readily be seen that to read effectively, without exaggeration, preserving the consistency of each character, giving the full sense of the meaning of the writer, is an art as difficult as it is real, and as useful as it is difficult. It cannot be acquired by a few suggestions, nor even by a few lessons. Nothing but constant practice and training will enable the student to become possessed of this most graceful and rare accomplishment.

The great orators of the past worked hard to obtain good and artistic delivery in reading and speaking. Quintilian said: "I think I may affirm that a very indifferent speech well delivered will have a greater effect than the best if destitute of that advantage." Demosthenes and Cicero, in the long past; Savonarola in the middle ages; Burke, Sheridan, Chatham, Whitfield, Chalmers, Bright, Gladstone; these, and all good orators, became the magnificent

speakers they were by incessant toil, study, and practice.

An anecdote illustrative of the necessity for continuous work in the practice of good delivery is recounted by Plutarch of Demosthenes :—

He had failed in a speech which he had been making, not because of bad argument or insufficient knowledge, but because of ineffectiveness of style in speaking. Full of bitter mortification, he complained to his friend Satyrus of the injustice accorded to him. Satyrus, who was an actor, said he would promise Demosthenes the success he deserved, if he would submit to learn from him the way to recite some portions from the tragedy of Euripides. The first attempts of Demosthenes in this direction were uncouth and rough, in great contrast to the grace of delivery and of manner with which Satyrus recited. This soon convinced Demosthenes that it was of little consequence for him to exercise himself in preparing addresses for public assemblies, if he neglected suitable delivery and all the other aids of elocution. He at once ordered a subterranean room to be built, where he might practise without

being overheard. In this room he had large mirrors placed at different angles in order that he might watch his movements and conquer his awkwardness. Here he practised for hours every day, listening to the tones of his voice, and watching himself narrowly; patiently overcoming every defect until he acquired that polish and grace, that power and skill which have made his fame as an orator known even to the present time.

No words are necessary to point the great lesson of patient, steady, persevering work from the example of Demosthenes. Enough has been said to prove that time and patience on the part of both pupil and teacher are necessary to develop the power and the true and just expressiveness of voice and manner, without adopting mere slavish imitation of dramatic effect. What is said is often of less consequence in a speech than the unmistakable sign in tone, voice, and manner of the sincerity, earnestness, and belief of the speaker in the truth and necessity of his theme. Cicero said, "The wonder-working power of oratory lies in the *delivery* of the eloquent thoughts of the speaker;" and the oft-quoted phrase of

Demosthenes, "Delivery, delivery, delivery," is known to every student.

The power of effective public speaking and of good reading is not only absolutely essential to the most moderate success in many professions, but is indispensable to the highest grades of all. Personal fame, political power, the decision and direction of public and private interests, as in our law courts; the higher duties of the teacher of the young, and the teacher of religion; all these are in a very large measure dependent upon the excellence of their power in public speaking.

Undoubtedly, the largest classes of voice users are the clergy and teachers; and it is amongst them that the most serious and distressing results of wrong functional methods are found. The clergy address the largest audiences, it is true; but although they have the advantage that religious services are exempt from noisy interruptions, their churches are often built without consideration for their acoustic fitness for the purpose for which they are used. This puts an additional strain on any voice; but it is a still greater one if the resonating power of the voice

has not been duly cultivated. The school teacher, while free from some of the difficulties of the clergyman, uses the voice much more frequently, more continuously, and under more trying circumstances. Yet for neither of these important classes of the community is adequate preparation—if any—made to fit them for the fatiguing physical part of their work at the only time when such training can be effectively carried on; namely, before the commencement of their duties; the consequences of the omission being disastrous to them professionally and hygienically.

It is difficult to form a just estimate of the number in each of these classes who break down for want of training. Taking the clergy at their own estimate, they stand as greatly in need of teaching as do school teachers, judging from the following few quotations from published statements by clergymen:—

“Not one clergyman in a hundred can either read, speak, or sing.”

“Many preachers entirely mar a good sermon.”

“The church service is performed by us clergy in so slovenly a manner that not only the beauty and spirit of the service is lost, but the very meaning is perverted and concealed.”

“Ordinary preaching is not worth listening to. The Bible is read so that the sense is obscured. The service is intoned in such a fearful manner, that instead of adding to the solemnity of worship, it only excites amusement or pain.”

“How can any impression be made in reading when half the words are slurred or skipped in delivery? Yet it is no exaggeration to say that this is done in numberless instances by the clergy in reading the Bible, or our litany, or their own utterances.”

“There is no class of men whose *professional* education is so grievously neglected as that of the clergy of the Church of England.”

These opinions, out of very many, form a heavy indictment against the style of utterance and delivery in our churches. They are the pronouncements of clergymen on their brethren; but they will be fully endorsed by the laity,

especially by the cultured and thoughtful members of congregations of every denomination.

Is it, then, too much to ask that training in the art of voice use and speech delivery shall have a proper place in the curriculum of all our schools, colleges, and universities?—that sufficient, nay ample, time shall be allowed for the study, under duly trained and qualified teachers; so that our national speech shall keep pace with our intellectual development, and the reproach of being “the worst speakers of all civilised nations” be removed from us and from our children.

CHRONIC LARYNGITIS.

IN the first chapter of Part I of this book, and in many subsequent pages, the troubles of voice and throat arising from want of right training have been indicated; but many of the clergy and other public speakers, also many school teachers, have earnestly asked for a few special words on this subject from the point of view of a voice-trainer.

This must necessarily, to a great extent, be a summary of what has already been written in some of the foregoing chapters, with certain additional matter of a rather technical character.

Chronic laryngitis is a particular condition of sore throat which is common to all those speakers and singers by whom the physiological laws of voice-use are violated. The difference of throat conditions in the various classes of speakers is mainly one of degree. Laryngitis is a congested

state of the mucous membrane of the throat and the larynx, accompanied very often by an exhausted state of the vocal muscles, which causes diminished power in voice production, sometimes with much pain in use, but frequently with only a feeling of local discomfort.

The veins of the throat are generally congested; occasionally even becoming varicosed; on the back wall of the pharynx small glandular swellings, or granulations, are often present, and tonsils and uvula are frequently enlarged.

After some months of misuse the vocal ligaments themselves begin to show signs of wrong vocal methods. Their blood vessels become congested, and the laryngeal muscles which control their action are almost paralysed from excess of wrong use. Frequently the edges of the vocal ligaments, which, in a healthy state, show fine, delicate, sharply-defined lines, have a wart-like growth on one or other, or both, of them; or they slightly bulge, and the delicate covering membrane presents a torn, frayed appearance at the edges. These are the conditions which are most generally found. Their

treatment urgently calls for medical supervision. No amateur doctoring should, on any account, be attempted; the sufferer would be well advised if he were promptly to seek medical aid at the commencement of the trouble, instead of temporising; for it is seldom that the throat becomes perfectly strong again after long continuance of severe conditions; even though the time of recovery and of rest may be protracted over many months, and the best medical skill obtained.

The primary cause of all this serious trouble is not so much excessive use of the vocal organs, as some vice of voice use. The daily employment of the muscles of phonation on a right system—that is to say, one based on physiological laws—will cause them to grow in strength, vigour, and power of endurance. The ease with which the muscles of respiration can be trained to meet the extra demands put upon them in continuous voice formation is astonishing to those who are not practically familiar with the subject. The same is true with regard to facility of movements of the larynx itself as a whole, as well as of its

intrinsic muscles; and also of the entire articulatory processes.

The reverse of this state of growth and improvement takes place from wrongly directed muscular action. In such instances over-exertion results from use of muscles for purposes other than their true functions; these muscles are weakened and diminished in vigour through waste caused by excessive misuse, which waste nature is unable to repair—at least, during continuance of it.

Wrong respiratory methods form an excellent illustration in point. The control of the intake of air, and of its exit in voice formation, is shared by a large number of muscles, the principal ones being the diaphragm and the intercostals. These all act together in directing and controlling the stream of air which is sent against the delicate bands or ligaments, known as the vocal cords. If, by reason of a reversal of nature's process, this control falls on the larynx, its muscles, both external and internal, particularly those which close the glottis, must be continuously exercised with a force and an energy for which they

are unfitted, which is unprovided for in their constitution. Inflammation is set up; the blood-vessels become congested; the delicate adjustment of approximation and tension of the vocal cords becomes an impossibility, owing to the impaired state of the muscles performing these acts. Hoarseness and unequal tones are the inevitable result to the voice; the muscles of respiration fall into disuse, and fail to act properly. Voice use under these conditions becomes a debilitant instead of a tonic exercise.

The effects of chronic laryngitis are sometimes thought to be worse on speakers than on singers. The reason is, probably, that the singing voice sooner shows signs of deterioration. The high notes begin to go. Bad intonation or "singing out of tune" makes cessation from work obligatory. This enforced rest staves off the evil day for a longer period. The singer, too, does not use the voice as continuously and as frequently as a speaker or a teacher, nor yet in such trying circumstances. The speaker, who is not obliged to rely on artistic effects, does not so readily become aware of the deteriorating process going

on with the voice; and may, by heroic efforts, continue to produce tones of sufficient audibility long after the time when the singer would have to succumb. This mistaken effort too often leads to complete loss of voice, and aggravation of physical suffering.

In addition to bad breath habits, wrong methods of attack of tone, of pitch of voice, of inflection, monotony, want of practice in the valuable aid of resonance, are causes largely contributing to the ultimate break-down of voice and of health in innumerable speakers, preachers, and teachers.

After the results of abuse of function have been removed by medical treatment, it is necessary to learn how to avoid those practices which brought about the diseased conditions; for a return to the old faulty habits would inevitably be followed by recurrence of the trouble. The proverb, "Prevention is better than cure," applies forcibly in these matters.

If the voice of the speaker has been well and sufficiently trained, he will have learnt from actual practice, which is infinitely better than any

amount of precept alone, how to make the very utmost of his voice, and also how to save it from the fatigue, hoarseness, and other troubles described above. Even a feeble voice may be made fuller and more resonant; it may also be saved from break-down by proper training before the time arrives for professional work.

ELOCUTIONARY RENDERING.

A NUMBER of requests have been made to me, by pupils and teachers, to add to this book marked specimen lessons in the elocutionary delivery of prose, poetry, and the drama, particularly of Shakespeare's plays and of high-class comedies.

There are, however, many excellent collections for study, from the best authors, in the book market; it is therefore unnecessary to multiply pages by repeating these extracts.

There is also a serious objection to marked passages; namely, that no one yet has become a good reciter or an orator by following the various directions for upward and downward inflection of voice; for emphasis, modulation, speed, &c., which are given in many books on elocution. Such rules for the rendering of either

prose or poetry result in mechanical, soulless, expressionless delivery.

Instead, therefore, of filling up space by such marked extracts, I have induced Mr. Hermann Vezin, the celebrated elocutionist, to write for this book a specimen lesson in rendering part of Shakespeare's *Julius Cæsar*.

A SPECIMEN LESSON BY HERMANN VEZIN, ESQ.

Of the many things that cannot be taught by books, elocution is one. Still, a few hints may be of service to the intelligent and earnest student. It will be as well to confine ourselves to some of the more common faults. To illustrate and correct these faults we can have no better text than that of Shakespeare's *Julius Cæsar*. We will suppose, then, that the student has read over the play, not aloud, a sufficient number of times to have become familiar with the plot, the characters, their relation to each other, and the atmosphere of the age and country. He must now realise to himself

ACT I.

SCENE I.—Rome. A street.

Enter FLAVIUS, MARULLUS, and certain
COMMONERS.

These Commoners are artizans—carpenters, cobblers, tailors, &c., dressed in their holiday clothes, going to see the races and what other enjoyments the feast of the Lupercal may have to offer. Flavius and Marullus are two Tribunes who are opposed to Cæsar. The sight of these artizans, truckling to Cæsar's vanity and ambition, angers them, and they reproach them for their lack of patriotism. The Commoners do not expect to be addressed, and Flavius gets their attention by saying "HENCE" loudly, and then pausing till he sees that they are listening to him.

Hence! (b) home, you idle creatures, get you
home; (b)

Is this a holiday? (b) what! know you not,
Being mechanical, (b) you ought not walk
Upon a labouring day without the sign
Of your profession? (b) Speak, what trade
art thou?

Never break the sense of a sentence to take breath. To avoid the necessity of doing this, always take breath during the natural pauses in the sense. I have marked these pauses in the above speech with the sign (*b*).

I omit the customary sloping and curved lines that are supposed to indicate the inflections, because it is impossible to convey the infinite variety of these except by the ear. I need merely say that the first line of the above speech will naturally suggest three downward inflections, that the next sentence is spoken with only upward inflections, and that the last sentence has two downward inflections.

FIRST COM.—

(*b*) Why, sir, a CARPENTER.

MAR.—

(*b*) Where is thy leather apron and thy rule?

(*b*) What dost thou with thy best apparel on?

(*b*) You, sir, what trade are you?

Unnecessary repetition of the same mode of expression becomes monotonous. Marullus is angry and speaks rapidly. The Second Commoner is working out a joke. For him to speak

at the same rate would be unnatural. He must speak slowly.

SEC. COM.—

- (b) Truly, sir, in respect of a fine workman,
- (b) I am but, as you would say, a *cobbler*.

We frequently hear it said of a man, that he has a monotonous voice. This is nonsense. It might, with equal truth, be said that he had a monotonous fiddle or flute. Like them, the voice is an instrument, and may be played upon monotonously or not. Except where the monotone is indispensable, as in passages of great dignity, pathos, solemnity, &c., a natural variety of inflection should be cultivated. To do this it is necessary to know the different forms that monotony takes, so that they may be avoided. If the actors playing these two parts were to speak at the same rate, that would be the monotony of *speed*. Other forms we shall meet with later on.

MAR.—

- (b) But what TRADE art thou? answer me directly.

SEC. COM.—

(b) A trade, sir, that, I hope, I may use with a safe conscience ; (b)

Which is, indeed, sir, a mender of bad SOLES.

I have marked some of the more emphatic words by printing them in capitals. The emphasis does not consist in speaking these words more loudly than the surrounding ones, although that is sometimes necessary. It is effected by a curve of the voice, first upward and then downward. Now suppose that the principal, or key-word of the sentence is the final one. As the last lowest note of every piece of music is the key-note of the key in which that composition is written, so every sentence must end on the key-note of the key in which that sentence has been spoken. If the last word is not the key-word it is spoken entirely on the key-note, but if it is the key-word and a monosyllable, the voice must be curved upward at the beginning and then slurred down at the end, on to the key-note. If the word is a polysyllable, then the voice is raised on the accented syllable and the rest of the word is spoken on the key-note. The

word “soles” is a pun on “souls” and is the key-word, consequently the voice curves upward at the beginning and slurs down at the end on the key-note.

Perhaps my meaning may be made more clear by using some familiar sentence. “Are you going home to-day?” “No, I am going home TO-MORROW.” Here the word to-morrow is the key-word, and the second syllable is the accented one. Consequently, the voice is raised on the “MOR” and “row” is spoken on the key-note. But if you are asked, “Are you going to Paris to-morrow?” and you answer, “No, I am going HOME to-morrow.” The “HOME” is the key-word, and to-morrow is spoken entirely on the key-note.

MAR.—

What TRADE, thou knave? (*b*) thou naughty knave, what TRADE?

SEC. COM.—

(*b*) Nay, I beseech you, sir, be not *out* with me:
(*b k*) Yet, if you *be* out, sir, I can *mend* you.

This speech illustrates a very vital principle

in elocution. If two consecutive sentences convey the same idea, they are spoken in the same KEY, they conclude on the same note. But if the second sentence conveys a new idea, then the speaker goes off into another KEY. The cobbler starts with the idea of simply saying “don’t be angry with me,” but he accidentally uses the word “be not out with me” and that suggests to him the chance of making a joke. So he applies the word “OUT” to the case of Marullus’s shoes being worn OUT, and offers to mend them. Let me use a familiar instance. Suppose you say, “I went to the Lyceum last night. Oh, by-the-by, whom do you think I saw in a box?” It would be very unnatural to speak these two sentences in the same KEY. Nor would anyone do so. Try it, and listen to yourself, and so get this principle well into your brain. If, when reciting a piece that you have learnt, you feel that you are monotonous, or are told so by your true friends, you will, most likely, find the cause to be that you have spoken too much in the same KEY. As I am putting this mark (*b*) at the places where you should take breath, so I will

put this mark (*k*) where you should change the key.

MAR.—

(*b*) What meanest thou by that? (*b*) *mend* me,
thou saucy fellow!

SEC. COM.—

(*b*) Why, sir, *cobble* you.

FLAV.—

(*b*) Thou art a COBBLER, art thou?

SEC. COM.—

(*b*) Truly, sir, all that I live by is with the awl:
(*b*) I meddle with no tradesman's matters,
nor women's matters, but with awl.
(*b*) I am, indeed, sir, a surgeon to old
shoes; (*b*) when they are in great
danger, I RECOVER them. (*b k*) As
proper men as ever trod upon neat's
leather have gone upon my handiwork.

FLAV.

(*b*) But wherefore art not in thy shop to-day?
Why dost thou lead these men about the
streets?

Here we have an instance where two consecutive sentences ARE spoken in the same KEY, as the same idea runs through them both.

SEC. COM.—

- (b) Truly, sir, to wear out their shoes, to get myself into more work. (b k) But, indeed, sir, we make holiday, to see Cæsar and to rejoice in his *triumph*.

MAR.—

- (b) Wherefore rejoice? (b) What conquest brings he home?
(b) What tributaries follow him to Rome,
To grace in captive bonds his chariot wheels?

These three lines are spoken with vigorous indignation, but if this vigour is kept up in the next two lines, we should drop into the monotony of FORCE. A better result is obtained by dropping the voice on the next two lines, and there is also a saving of exertion.

- (b) You blocks, you stones, (b) you worse than senseless things!
(b) O you hard hearts, (b) you cruel men of Rome,

Now take up the force again.

- (b) Knew you not Pompey? (b) Many a time and oft
Have you climbed up to walls and battlements,

- (b) To towers and windows, yea, to chimney tops,
Your infants in your arms, (b) and there
have sat
The livelong day, with patient expectation,
(b) To see great Pompey pass the streets of
Rome;
(b) And when you saw his chariot but appear,
(b) Have you not made an universal shout,
(b) That Tiber trembled underneath her banks,
(b) To hear the replication of your sounds
Made in her concave shores?
(b) And do you *now* put on your best attire?
(b) And do you *now* cull out a holiday?
(b) And do you *now* strew flowers in *his* way
That comes in triumph over Pompey's blood?
(b) Begone!
(b) Run to your houses, (b) fall upon your knees,
(b) Pray to the gods to *intermit* the plague
(b) That needs must light on this ingratitude.

FLAV.—

- Go, go, good countrymen, (b) and, for this
fault,
Assemble all the poor men of your sort;
(b) Draw them to Tiber banks, and weep your
tears
Into the channel, (b) till the lowest stream
Do kiss the most exalted shores of all.

[*Exeunt all the COMMONERS.*

- (b k) See, whether their basest metal be not moved;

- (*b*) They vanish *tongue-tied* in their guiltiness.
 (*b k*) Go *you* down *that* way towards the Capitol;
 This way will *I*; (*b*) disrobe the *images*,
 If you do find them decked with ceremonies.

MAR.—

- (*b*) *May* we do so?
 You know it is the feast of Lupercal.

FLAV.—

- (*b*) It is no matter; let no images
 Be hung with Cæsar's trophies. (*b*) *I'll*
 about,
 And drive away the vulgar from the streets;
 (*b*) So do you *too*, where you perceive them
 thick.
 (*b k*) These growing feathers pluck'd from Cæsar's
 wing
 (*b*) Will make *him* fly an *ordinary* pitch,
 (*b*) Who *else* would soar *above* the view of men
 (*b*) And keep us all in servile *fearfulness*.

[*Exeunt.*

Students will hail this valuable addition with pleasure; and to those who have heard Mr. Vezin's marvellous recitations of Shakespeare's plays, this chapter will form a delightful souvenir of afternoons of rare enjoyment.

APPENDIX.

REPORTS ON IMPROVEMENT IN BREATHING CAPACITY FROM RESPIRATORY EXERCISES FOR VOICE USE.

Reports of a most gratifying nature have been sent me from colleges and private individuals, speaking of the great improvement on all points which has been effected by my Respiratory Exercises. I am, therefore, induced to print some lists of gain in breathing capacity and chest development, from the use of these exercises in colleges. The results are very good; and the influence on physical development, as well as on voice, is considered remarkable by many doctors. In private work, where the

attention is not divided among several pupils, the improvement is even greater; a few weeks of exercise being generally sufficient to increase the average lung capacity from ten to twenty cubic inches *above* the figures given in the usual tables.

The value to every class of voice-user of this gain in vital power, and control of the breathing muscles, is incalculable.

In all cases of chronic laryngitis, superficial lung inflation and wrong methods of breathing, as applied to voice use, co-exist with bad voice production, and form a potent cause of the throat trouble. Development of breath capacity and control will greatly tend to prevent this distressing complaint. We may also remember Dr. Hambleton's statement, quoted on p. 45 of this book: "The great curse of this country is consumption, and children suffer heavily through it. To develop the lungs thoroughly and maintain that development is the only means of preventing that disease.

The following records will probably be read with interest by many.

COLLEGE REPORT OF IMPROVEMENT IN BREATHING CAPACITY AND CHEST GIRTH RESULTING FROM RESPIRATORY EXERCISES FOR VOICE USE.

This table represents about two months' work in class; one lesson a week only.

AGES 17 TO 20.

Pupil's height.	Breathing capacity.		Gain in breathing capacity.	Increase of chest girth.
	Sept. 20th.	Nov. 18th.		
	<i>Cubic inches.</i>		<i>Cubic inches.</i>	<i>Inches.</i>
5ft. 6 $\frac{1}{2}$ in.	154	172	18	1 $\frac{1}{2}$
5ft. 7in.	176	193	17	1 $\frac{1}{2}$
5ft. 1 $\frac{1}{2}$ in.	91	130	39	2
5ft. 4in.	109	150	41	3 $\frac{1}{2}$
5ft. 7 $\frac{1}{2}$ in.	130	192	62	2 $\frac{1}{2}$
5ft. 1 $\frac{1}{4}$ in.	150	181	31	2 $\frac{1}{2}$
4ft. 10in.	132	146	14	1
4ft. 11in.	119	150	31	2 $\frac{1}{2}$
5ft. 3 $\frac{3}{4}$ in.	146	170	24	2 $\frac{1}{2}$
5ft. 3in.	117	148	31	1 $\frac{1}{2}$
5ft. 4in.	101	158	57	—
5ft. 2 $\frac{1}{2}$ in.	110	154	44	—
5ft. 4 $\frac{3}{4}$ in.	122	190	68	2 $\frac{1}{2}$
5ft. 8 $\frac{1}{2}$ in.	106	168	62	1
5ft. 0 $\frac{1}{2}$ in.	131	165	34	1 $\frac{1}{2}$
5ft. 2in.	131	172	41	3 $\frac{1}{2}$

REPORT OF IMPROVEMENT IN BREATHING CAPACITY AND CHEST GIRTH RESULTING FROM RESPIRATORY EXERCISES FOR VOICE USE.

This table represents a little over two months' work in class; one lesson a week only.

PUPILS AT A TRAINING COLLEGE.

Height from 4ft. 10 $\frac{1}{2}$ to 5ft. 10. Increase in height from $\frac{1}{4}$ inch to 2 inches. The majority have not grown in height.

Breathing capacity.		Gain in breathing capacity.	Increase of chest girth above bust.	Increase of chest girth below bust.	General Remarks.
Sept.	Nov.				
	<i>Cubic inches.</i>	<i>Cubic in.</i>	<i>Inches.</i>	<i>Inches.</i>	<p><i>Improvement in Respiration.</i></p> <p>—</p> <p>Nine gained from 9 to 20, Fourteen 20 to 48, Eight 48 to 88 cubic inches. The last eight gained respectively 48, 52, 57, 59, 66, 69, 70, 88 cubic inches.</p>
100	157	57	—	3	
111	129	18	$\frac{1}{4}$	—	
134	157	23	$\frac{1}{2}$	$\frac{1}{2}$	
108	121	13	$\frac{3}{4}$	—	
98	123	25	1	$1\frac{1}{2}$	
73	161	88	3	1	
119	166	47	1	$1\frac{1}{2}$	
111	132	21	2	$1\frac{1}{2}$	
70	118	48	$1\frac{1}{2}$	$2\frac{1}{2}$	
79	115	36	2	$2\frac{3}{4}$	

*Improvement in Chest Girth
above Bust.*

Two gained $\frac{1}{2}$ in., five gained 1 in., two gained $1\frac{1}{4}$ in., four gained $1\frac{1}{2}$ in., six gained 2 in., two gained $2\frac{1}{2}$ in., one gained $3\frac{1}{4}$ in., one gained 4 in., one gained 5 in. of chest girth.

*Improvement in Chest Girth
below Bust.*

Three gained less than 1 in., five gained 1 in., seven between $1\frac{1}{4}$ and 2 in., two gained 2 in., four gained $2\frac{1}{2}$ in., three gained 3 in., two gained $3\frac{1}{2}$ in., one gained $4\frac{1}{2}$ in. of chest girth.

122	135	13	1
96	135	39	3
57	127	70	$1\frac{1}{4}$
87	96	9	2
71	130	59	1
132	149	17	$3\frac{1}{2}$
79	111	32	1
140	171	31	2
114	$131\frac{1}{2}$	$17\frac{1}{2}$	$1\frac{1}{4}$
131	200	69	$1\frac{1}{2}$
128	147	19	$2\frac{1}{2}$
122	143	21	—
125	154	29	$3\frac{1}{2}$
91	109	18	5
109	142	33	2
80	132	52	$1\frac{3}{4}$
103	122	19	$1\frac{1}{2}$
95	118	23	3
91	121	30	$4\frac{1}{2}$
28	94	66	$1\frac{1}{2}$
120	149	29	$1\frac{1}{2}$
121	137	16	3

REPORT FROM TRAINING CLASSES FOR PUPIL TEACHERS.

This table represents five months' work in class. One lesson a week of fifty minutes, to from six to ten pupils.

AGES 16 TO 19.

Pupil's height.	Breathing capacity. May.	Breathing capacity. Nov.	Gain in breathing capacity.	Increase of chest girth.
	<i>Cubic in.</i>	<i>Cubic in.</i>	<i>Cubic in.</i>	<i>Inches.</i>
5ft. 0 $\frac{1}{2}$ in.	45	146	101	3 $\frac{3}{4}$
5ft. 6in.	104 $\frac{1}{2}$	209	104 $\frac{1}{2}$	2
5ft. 1 $\frac{1}{4}$ in.	56	100	44	1 $\frac{3}{4}$
5ft. 3in.	53	125	72	1
5ft. 0 $\frac{1}{2}$ in.	93	141	48	2 $\frac{1}{4}$
5ft. 4 $\frac{1}{4}$ in.	55 $\frac{1}{2}$	161	104 $\frac{1}{2}$	2 $\frac{3}{4}$
5ft. 4 $\frac{3}{4}$ in.	111	151	40	2 $\frac{1}{2}$
5ft. 2 $\frac{1}{4}$ in.	69	145 $\frac{1}{2}$	76 $\frac{1}{2}$	—
5ft. 3 $\frac{1}{4}$ in.	85	141	56	—
5ft. 3in.	72	149 $\frac{1}{2}$	77 $\frac{1}{2}$	3 $\frac{3}{4}$
5ft. 5 $\frac{3}{4}$ in.	116	180	64	2 $\frac{1}{2}$
5ft. 1in.	33	92	59	3
5ft. 0in.	91	131	40	2
5ft. 2 $\frac{3}{4}$ in.	114	170	56	2
5ft. 6 $\frac{1}{4}$ in.	175	222	47	—
5ft. 1 $\frac{1}{2}$ in.	83	135	52	1 $\frac{3}{4}$
5ft. 8in.	92	160	68	—
5ft. 4in.	50	112	62	—

TABLE SHOWING THE AVERAGE
HEIGHT, BREATHING CAPACITY,
AND CHEST GIRTH OF ADULT
MALES AND FEMALES IN ENGLAND.

Drawn up by CHARLES ROBERTS, Esq.,
F.R.C.S. From data collected by the Anthropo-
metric Committee of the British Association for
the Advancement of Science.

MALES.			FEMALES.	
Chest girth after expi- ration.*	Breathing capacity.	Height without shoes.	Breathing capacity.	Chest girth below bust.
<i>Inches.</i>	<i>Cubic inches.</i>	<i>Inches.</i>	<i>Cubic inches.</i>	<i>Inches.</i>
38·9	290	72	238	32·7
38·4	280	71	230	32·2
37·8	270	70	221	31·7
37·3	260	69	213	31·2
36·7	250	68	204	30·8
36·2	240	67	196	30·4
35·7	230	66	187	30·0
35·1	220	65	179	29·5
34·6	210	64	170	29·0
34·0	200	63	162	28·5
33·5	190	62	153	28·1
33·0	180	61	145	27·6
32·4	170	60	136	27·2
31·9	160	59	128	26·6
31·3	150	58	119	26·1

* Military measurements.

Charles Roberts, Esq., F.R.C.S., who drew up for the British Association the tables of average lung capacity and chest girth quoted above, says of the results reported: "The differences are most remarkable for so short a time as five or six months; and although most of it is due to real enlargement of the breathing capacity, some of it is most probably due to training in the mere act of breathing."

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